"Every Issue a Collectors Item"

Hollywood studio magazine

THE NATIONAL FILM & COLLECTORS MAGAZINE
VOLUME 16 NO. 8/$2.00

MONROEMANIA! The Legend Lives On!

JUDY GARLAND! Her Greatest Hit Returns

The Secret Life of JOHN WAYNE

The Truth About HOLLYWOOD MOTHERS

The Lovely Side of CRAWFORD

OZ Remembered

STEVE COCHRAN: Tough Guy Dies Young

MARSHA HUNT: For Those Who Remember

And Then There Were None..

CRAWFORD, SHEARER, and RUSSELL as they appeared in MGM's "The Women." Now all three are gone as is the director of "The Women" George Cukor. Shearer's role in this 1939 film epitomized the roles she played on the screen: wealthy, worldly ladies with just a dash of daring. The month this film was released Adloph Hitler invaded Poland and the world turned away from frivolous comedies such as this.

NORMA SHEARER

One of MGM's Legendary Ladies Dies June 13, 1983 She was 82.

Norma Shearer achieved what few female stars do: she managed to have two totally happy, successful marriages. First Norma married Irving Thalberg, production head of Metro-Goldwyn-Mayer. Their's was a dreamlike combination until Thalberg died at the age of 37.

Joan Crawford reportedly complained she was given lesser roles at the studio because Shearer "was sleeping with the boss." When Thalberg died, Norma retired from the screen for two years. After this she made only five more films, retiring for good in 1942.

Her second marriage was to Martin Arrouge, a ski instructor eight years her junior. The wedding took place in 1942 and endured until her death. Irene Dunne recently commented: "Norma was lucky to have this husband. I've never known such devotion."

Few people speak of it, but Norma reportedly had the role Scarlett O'Hara all wrapped up, but decided to turn it down. In 1938 she accepted, then rejected, the role of Scarlett.

"I am convinced that the majority of fans who think I should not play this kind of a chara cter on the screen are right," she said in a statement released through her press agents. Studio officials said fans wrote that the "unladylike" role of Scarlett was not suitable for Shearer.

Norma Shearer lived and died a lady leaving two wonderful children by Thalberg and an adoring husband, Martin Arrouge. Few stars lived as successfully in a town as challenging as Hollywood. **HSM**

Hollywood Studio Magazine

Editor & Publisher: Ralph Benner

Contributing Editor: Dorothy H. Denny

Hollywood Editor: Lee Graham

Contributing Editors:
Patrick Agan
Stephen Anderson
Yani Begakis
Anthony Cassa
Kirk Crivello
Dina DiMambro
Paul Gallagher
George Hadley-Garcia
John Ringo Graham
Jim Haspiel
Jess L. Hoaglin
Mike Hughes
Bill Kelly
Robert Kendall
Larry Kleno
Kenneth Lieu
Doug McClelland
Brian O'Dowd
John Roberts
Gene Sheppard

Art Director: Jim Fields

Photography: Richard Hudson
Eddie Brandt

Advertising Director & Associate Publisher: Judith Benner
3960 Laurel Canyon Blvd. at Ventura Blvd. Suite 117
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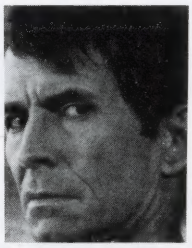

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ON THE COVER

Marilyn Monroe was found dead under mysterious circumstances 21 years ago this month. But with ever increasing curiosity about this tragic star, a new mania for souvenirs of her life has sprung up. She is also reincarnated in a London musical, "Marilyn."

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Letters

Send comments, compliments, & complaints to: Letters, Hollywood Studio Magazine, 3960 Laurel Canyon Blvd. at Ventura Blvd., Suite 117, Studio City, Calif. 91604.

Stars Remembered

I enjoyed your article on Robert Francis. He died when a Hollywood star's death rated front page news. Carmen Miranda died the week following Francis' death on August 5, 1955.

Dan Rennert
Stockton, Ca.

New Subscriber

I never knew that this magazine was printed and feel that I have missed so much over the years. I now look forward to getting it every month. I'm a great fan of the late Sonja Henie.

Mr. H. Burton
London, England

Thanks for the kind words.

Indignant Streisand Fan

C. W. Wright's article on Barbra Streisand was totally untrue. He stated Barbra's last two films were "A Star Is Born" and "All Night Long" and that they both failed.

First of all her last two films included the latter and "The Main Event" not "A Star Is Born." Second, "A Star Is Born" was one of her most successful ventures ever. Also he stated that she was convinced she would die young because her father died at 37, whom she was much closer to than her mother. That's funny because she was 22 months old when he died.

I'm an associate of Miss Streisand's and worked on "Yentl." I suggest you make sure your writers research their stories a little better.

Name withheld

Thanks for setting us straight, but it's an accepted fact among Streisand admirers that her screen appearances of late have been major disappointments.

Cover Girls

I would love to see you feature the very young Shirley Temple on your cover, during her period from about the year 1934-35.

Mrs. Alma Charmichael
Independence, Mo.

How about another cover on Lucille Ball because 1983 marks Lucy's 50th year in Show Business.

Jim Hall
Columbus, Ohio

Look for both these great stars on future covers!

Walter Miller and Anita Page

Are there any readers out there who remember Walter Miller and Anita Page? I'm holding my breath.

Marcella Meyer
Covington, Ky.

Please write Letters. We'll print the answers.

A Letter From Frances Gifford

I want to thank you for the article on me that appeared in the March issue. I appreciated it very much, except for the last paragraph, where I felt I was either six feet under or behind locked doors.

I am alive and well and living in Pasadena, California. Enclosed is a picture to prove it. It was taken at the Pasadena Public Library where I do volunteer typing for them.

I've enjoyed your magazine very much. I have been buying it as it's nice to see so many old friends.

Thanks again for your interest.

Frances Gifford
Pasadena, California

1946: Frances Gifford as she appeared with James Craig and Butch Jenkins in "Army Brat" directed by Oscar winning director Fred Zinnemann.

1983: Frances Gifford today as she does volunteer typing for the Pasadena City Library.

Cher Fan

I want to see anything and everything on my all time superstar favorite, Cher.

Josef Revson
Depew, N.Y.

Cher's about to light up the movie screens when she stars with Meryl Streep in the Mike Nichols' directed "Silkwood." HSM will keep you posted.

You Goofed!

In your feature called Film Fan Quiz in Volume 16, you said Joan Fontaine played "Rebecca." No one played Rebecca. Miss Fontaine played the second Mrs. De Winter.

M. Eric Stone
Manhattan, N.Y.

Sorry. You're so right!

Ad Paid Off!

Of all the places I've run ads your magazine has given me the best results. I recommend you to all other collectors.

Barbara Tyfer
San Francisco, Calif.

Thank you, Barbara. Any other collectors who want to take advantage of contacting others, please turn to page 18.

Congratulations

Do me a favor and congratulate your photography editors Richard Hudson and Eddie Brandt. They do a great job.

Roseann Arpino
Las Vegas, Nevada

We think so, too. Consider them congratulated.

Warner Baxter

The musical "42nd Street" is my all time favorite. Would you please do a story on the actor Warner Baxter? I am interested in his life story and when and how he died.

Margaret Ann Bowers
Wilkes-Barre, Penna.

Stanwyck Loses Out!

I was so disappointed that Barbara Stanwyck turned down the role that later went to Bette Davis in ABC-TV's new series, "Hotel." Was there any reason for this?

Carol Wright
Norfolk, Va.

Barbara Stanwyck is a close friend of the producer of the show, Aaron Spelling, and no one knows the real reason. At one time Barbara had agreed to do another series for Spelling, but it didn't make it. Hopefully, she'll agree to appear in another mini-series soon.

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Alluring Bennett Sisters • Screen floozy Barbara Nichols

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(10 entertaining issues)

MAN ABOUT TOWN

LEE GRAHAM

All photos by Yani Begakis

The draft and F.D.R. drafted again . . . Jitterbugging and "Juke Box Saturday Night". . . Sinatraitis, sloppy shirttails, bobby soxers swooning . . . Rolled-up blue jeans and loafers versus baggy zoot suits and bow ties . . . "Buy-War Bonds". . . Something for the boys: Pin Up girls . . . War rations books . . . Victory gardens . . . Gasoline rationing . . . Ike & Patton & MacArthur . . .

Ah, yes, those were the years of the Forties. Every serviceman and woman dreamed of getting to the Hollywood Canteen (and over a million a year did) to be entertained by patriotic movie figures. The woman most responsible for the Canteen, co-founder and first president, **Bette Davis,** was decorated by the Defense Department with the prestigious Distinguished Public Service Medal presented by Army Secretary John C. Marsh at the Army Ball at the Beverly Hilton. Bellicose Bette has received every award imaginable including two the week before the Army Ball— one from a U.C.L.A. college group, the other from Women In Film. But this was especially close to her heart. The usually tough survivor who took Hollywood by stormy temperament was very mellow.

As long as the Army was handing out awards for "continuing support of the American armed forces," it was only logical that **Bob Hope** receive something special—one of General Omar Bradley's five stars presented by his widow.

The clock was rolled back to the Hollywood Canteen days with the entertainment highlighted by **Maxene Andrews** who was super swell singing songs the **Andrews Sisters** made famous (and vice versa) like "Beer Barrel Polka" (the Allied Troops marching song), "Don't Sit Under the Apple Tree" and, of course, "Boogie Woogie Bugle Boy."

Also participating were child stars of WWII **Jane Withers, Roddy McDowall** and **Margaret O'Brien** (she is Civilian Aide to the Secretary of the Army); wearing her decorations, **Martha Raye,** the only one left of the "Four Jills In A Jeep" who toured the front for the USA; pin-uppables **Virginia Mayo, Gloria DeHaven, Vivian Blaine** and **Joan Leslie** plus leading men **Don DeFore** and **Paul Henreid** (middle-aged women still sighingly recall his lighting two cigarettes at once in "Now, Voyager").

★ ★ ★

Glitz & glitter! For $300 a plate, the crowd at the Beverly Hilton to salute **Kenny Rogers** as he received the Ben-Gurion University of the Negev's "Life Achievement Award" had a chance to overdose on glamour.

MARTHA RAYE shows off her World War II medals to Bob Hope and Bette Davis at the Beverly Hitlon event staged to honor the Hollywood Canteen of WWII. Bette was the first president of the Canteen and was justly honored for her great services during her term.

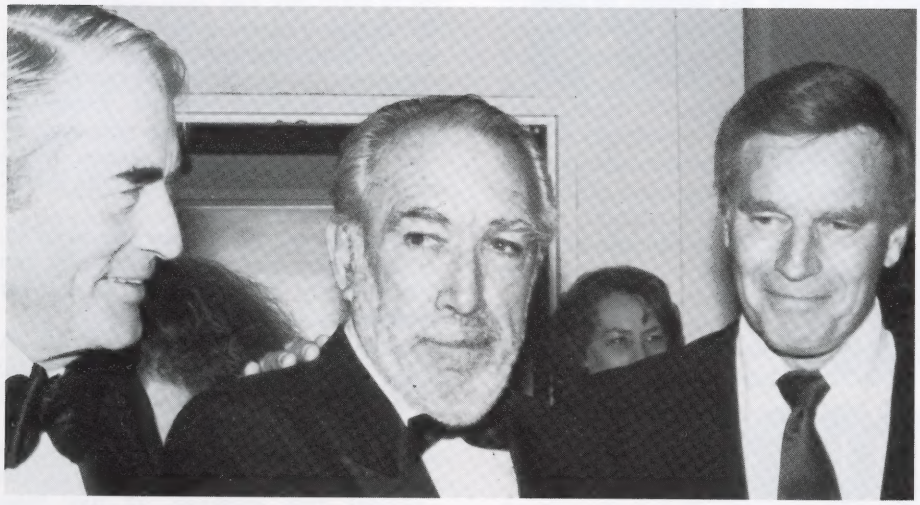
MAN ABOUT town Lee Graham between two fabulous ladies: Lynn Redgrave and Virginia Mayo. Lynn admits she and Vanessa don't share each other's political beliefs. These two ladies have gorgeous complexions and their red and blonde tresses are startling to behold.

The big dazzler was wonder body **Lynda Carter** (soon to be "**Rita Hayworth:** Love Goddess" on TV) who proved to be a singing, prancing delight in a gown cut down to here and slit up to there. Also paying tribute on stage were M.C. **Alan Thicke** who'll battle **Johnny Carson** as a late night talk show host starting Sept. 5, and his singing wife, **Gloria Loring,** who is leaving "Days of Our Lives."

Others included expectant parents, **Linda** and **Bruce Jenner; Pat Boone** ("I'm an adopted Jew") with wife, **Shirley; Nancy** and **Lorne Greene;** pink ruffled **Connie Stevens** with constant companion **Norton Styne; Debbie** and **William Katt; Kitty** and **Bruce Boxleitner** (TV's "Frank Buck" will be costarring with Kenny in "The Gambler II") and **Cornel Wilde,** alone.

The honored guest announced that he and his wife will be going to Israel for the establishment of the Kenny and Marianne Rogers Diabetes Center at Ben-Gurion.

Esther Williams and her stepson, **Lorenzo Lamas,** invited **Virginia Mayo** and me to "Essie's" Beverly Hills estate (with pool) for a nightcap. **Lorenzo** didn't stay with us "older folk" long. He was off to see his "love," **Michele Smith,** whom he wed the next week. But **Esther** kept us entertained until the wee hours with stories about her days in the swim as a movie mermaid, but mostly about her 20 years of



GREGORY PECK and Charlton Heston congratulate Anthony Quinn (center) at a Pavilion party following Tony's opening in "Zorba." The show will soon open in New York. Tony feels his performance is better now than when he first originated the role in the 1960's.

ESTHER and step son Lorenzo Lamas enjoy each other's company. They are closer than every since Fernando Lamas died of cancer.

PR WHIZ Dale Olson gave a party at his home for Ruth Warrick when she recently returned to Hollywood for a visit. Here is Dale with Ella Raines, Ruth, Maxene Andrews, and Margaret O'Brien. It is a well-known fact that Dale gives the best parties in movieland.

happiness with **Fernando Lamas** who was "not only a Latin lover, but fun."

★ ★ ★

Because of her role as Phoebe Tyler on "All My Children," **Ruth Warrick** has made her home in the East for years. But she came here briefly to be honored by the Academy of Television Arts and Sciences for her performances on that soap opera.

So popular P.R. whiz **Dale Olson** hosted a dinner party at his hillside home for the visitor which gave Ruth a chance to reminisce.

There was **Ella Raines,** leading lady of the Forties and Fifties, who retired when she wed Brigader General Robin Olds and moved to Colorado Springs. They were divorced a couple of years ago and Ella moved back here.

Margaret O'Brien, now Mrs. Roy Thorsen and mother of a six-year-old daughter, had interesting stories about her days as a pig-tailed child star. The only co-star she remembers being mean was **Wallace Beery:** "He pinched my bottom because he thought I was stealing a scene, and one day he stole my lunch."

FAY WRAY and her best beau King Kong at the latest premiere of the beloved film at the Chinese Theater. It'll never be topped.

The honoree, **Mrs. Warrick,** is still so attractive it's hard to believe her movie career started 42 years ago with "Citizen Kane." The compulsive performer has not only been busy professionally, she's been busy personally. She's been married to, and divorced from, **Eric Rolf, Caro Neubert** (she wed him a second time), **Bob McNamara, Frank Freda** and **L. Jarvis Cushing, Jr.**

Ruth has a lusty sense of humor. Seeing her run her finger down Dale's back, I asked, "Do you like men's backs?" She responded, "I like men's EVERYTHING!"

★ ★ ★

With a talent as big as his six foot three frame, **Anthony Quinn** burst out larger than life at the Dorothy Chandler Pavilion as "Zorba" in the opening attraction of the Civic Light Opera season. The virile star has played everything from a North American sheik to a Filipino guerilla (including a prizefighter, a French painter, an Italian strongman and a Greek tycoon not unlike Aristotle Onassis).

The Mexican-born actor won the first of two Oscars as the brother of Mexico's revolutionary hero in "Viva Zapata!" That was fitting as he was born "in a hail of bullets," the son of a Mexican mother and Irish-American soldier of fortune fighting in the revolution in bloody progress. Tony was smuggled out of Chihuahua into the U.S. when he was a month old "hidden in a wagon under a pile of coal . . . I nearly choked to death."

At 21, when he arrived in Hollywood dark haired, high cheekboned and sinister looking, he was stuck in Indian parts. But after 15 years on the warpath, he broke the mold and followed **Marlon Brando** on Broadway in "Streetcar Named Desire."

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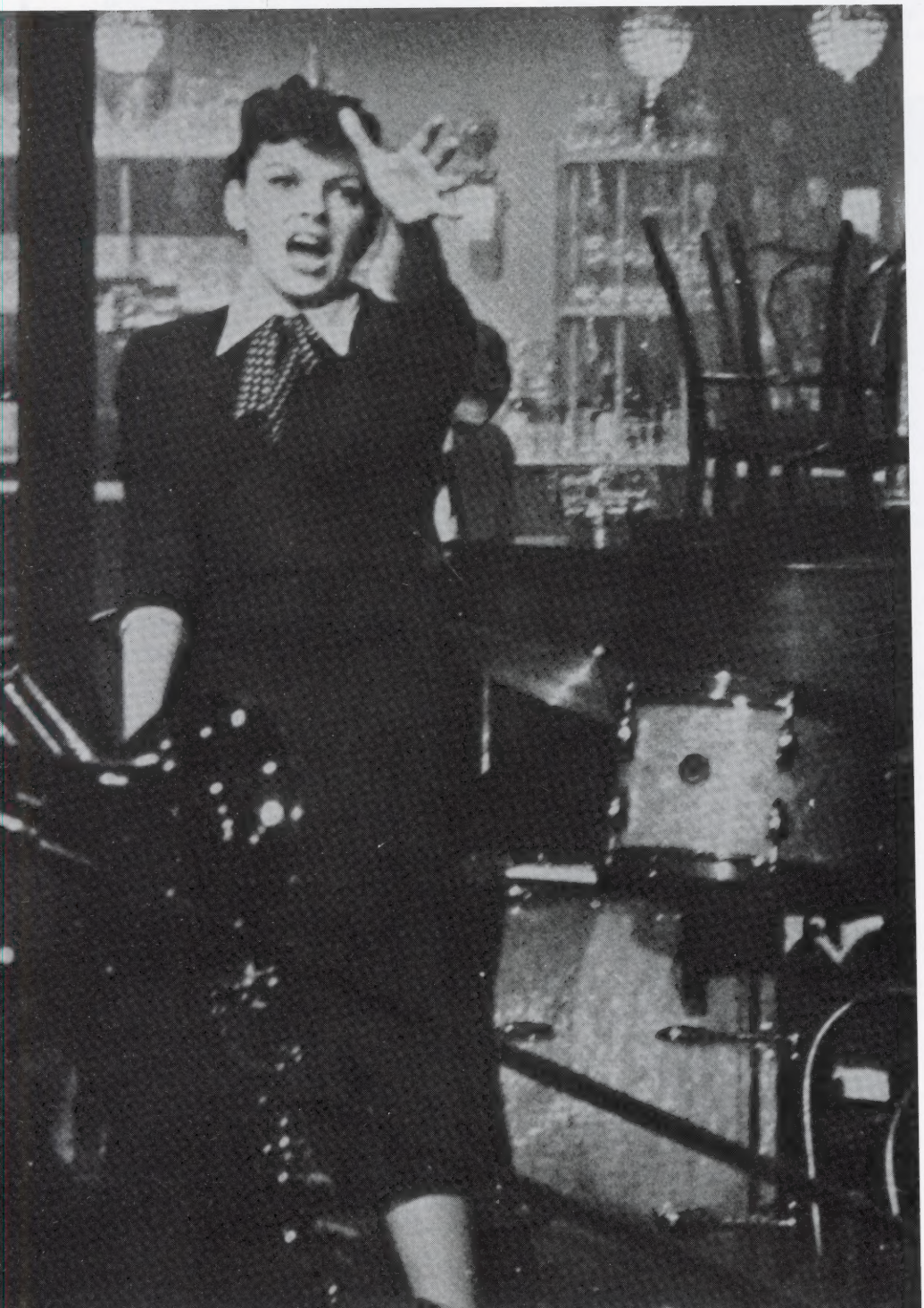
JUDY GARLAND'S DAZZLING "STAR" IS RESTORED



When a classic film is remade, most movie fans groan before even seeing the finished product. Generally they are justified. Movie remakes, by and large, are dismal failures. There are a few exceptions. "A Star Is Born" is one of them.

Already produced four times: 1932; 1937; 1954; and 1976; film buffs can most likely look forward to another remake some day down the line.

Though none of the versions of "A Star Is Born" can be classified as total successes, each, in its own way, had some magial qualities.

The 1954 Judy Garland-James Mason classic is undergoing a unique revival this summer. It has been reconstructed from pieces of lost film and is having screenings in Los Angeles, Chicago, Dallas, San Francisco and at Radio City Music Hall in New York to raise funds for the Motion Picture Academy's film-preservation program.

How this came about is a fascinating story.

The original film opened at the Pantages Theater on Hollywood Boulevard in October of 1954 on the showcase's gigantic Cinemascope screen. Only eight weeks before, Garland and her then husband, Sid Luft, had previewed their production-plagued film for the first time.

FIRST PREVIEW

On a hot Tuesday evening in August they drove the short distance from Warner Brothers Studio in Burbank to Encino, California to unveil their three year struggle to a very surprised audience at the now-lowered Encino Theater on Ventura Blvd. in the San Fernando Valley.

A very nervous Garland hid in the ladies' room of the theater until after the film started. In those days, a sneak preview was really a sneak preview. The audience had no way of knowing what they were about to see. The initial reaction to "A Star Is Born" was exciting. The audience screamed and pounded when Garland's name appeared.

Judy was praying for a comeback. She hadn't been on the screen since "Summer Stock" in 1950, her last film for MGM. She and Sid Luft had personally produced the film for Warner Brothers and if it flopped, Judy's financial future was in jeopardy.

The shooting of the film had been a nightmare. Judy fought her usual battles with weight, pills, depression, and illness that sent the movie way over budget. Jack Warner, head of the studio, was worried. The film wound up costing over $5,000,000 which made it the most expensive movie of 1954.

But that first screening in Encino

proved that Judy had lost none of her magic. Huddled down in a seat in the last row, holding hands with her friend, Frank Sinatra, who had come along to give Judy moral support, she began to relax. The movie audience was eating out of her hand.

The first screening ran a few minutes over three hours, but the audience was spellbound. Sid Luft cut just under three minutes from the original print. Two nights later, they took the film out again and previewed it in Huntington Park, California, at a much larger theater. That night Judy sat in the balcony and relished her "Born in a Trunk" number, even singing along quietly to "Swanee." The preview audience gave the film a standing ovation.

A HIT

Luft and Garland were convinced they had a hit. Jack Warner was not. At over three hours' running time, the distributors could not show the movie often enough in the day to make a quick profit. But against Jack Warner's wishes, the film premiered the way Luft and Garland wanted it.

Unfortunately the three hour film opened to disappointing ticket sales in 1954, so 30 minutes of musical numbers and exposition were cut out, probably at the order of Jack Warner. For nearly 30 years no one had been able to determine what happened to the deleted film.

George Cukor, the film's late director, was in India filming "Bhowani Junction" when "A Star Is Born" was chopped up and he had always refused to look at the shortened version. He objected to the studio's cutting musical numbers (two were cut: "Here's What I'm Here For" and "Lose That Long Face" both written by Harold Arlen, who composed the music for Judy's triumphant "Wizard of Oz" and lyrics by Ira Gershwin) but Cukor objected most to the cutting in the first reel of the whole sequence in which the personal relationship between Judy Garland and James Mason was founded.

Aljean Harmetz of the New York Times News Service interviewed Fay Kanin, president of the Academy of Motion Picture Arts and Sciences and filed this report.

MISSING FILM

According to Fay Kanin, the search for the missing film began when a clip was shown at an academy tribute to Ira Gershwin in October 1981. "It was so dazzling, it blew the house apart," Kanin said. "I thought, 'Something must be done about this film.'"

Ron Haver, head of the film department of the Los Angeles County Museum of Art, was sure the lost footage "must be in some Warners' vault" if he could only get permission to search.

"It was ticklish," Kanin said, "I was asking Warner Bros. to demonstrate they made an error." But Jack L. Warner was dead and Warner Bros. belonged to a conglomerate, so there was no one at the studio to be embarrassed. Robert Daly, the new chairman of Warner Bros. even agreed that the studio would finance the search.

Over the next six months—amid millions of feet of film stored in elongated blockhouses and underground warehouses on the Warner Bros. lot—Haven triumphed and despaired. At the end of a reel of separation masters he was holding up to the light, he stumbled on "the first major find, the complete sequence, all seven minutes on the sound stage when James Mason proposes." He responded by yelling out loud in the empty vault.

When the Warner Bros. lot had been thoroughly searched, Haver said, "we had 20 minutes of the lost film and enough bits and pieces so we could piece it out with stills." The black and white still pictures that had been taken on the set were collected from archives and photographed through filters to give them a slight color tint. "It was like putting together a jigsaw puzzle blind-folded," said Haver of that two months of work.

Warner Bros. had put up a few thousand dollars for the search but wanted to see if layering stills into the movie worked before putting up the entire $30,000 for the movie's restoration. The test reel was ready for viewing last January. The night before Daly and George Cukor were to see it, George Cukor died.

"There were seven of us watching in the academy theater," Kanin said, "and there wasn't a dry eye in the house. It dramatized everything I feel about leaving movies in the hands of the creators."

So this summer, Judy Garland, perhaps will be rewarded posthumously for a film that has to rank with her finest achievements, even though she was passed over for the 1954 Oscar in favor of the late Grace Kelly. **HSM**

HOLLYWOOD'S FORGOTTEN MOVIE MOTHERS

The mythical Hollywood Movie Mothers were a special breed. Contrary to popular belief, some still exist. Today's movie kids are vastly different than yesterday's child players who jaunted across the screen like bright comets. During Hollywood's Golden Age there existed an influx of desperate movie mothers determined to see their precocious offspring conquer the movies.

By Kirk Crivello

The road to movie moppet stardom is long, hard and rough. Somebody has to provide the energy and determination to follow the Dream through. Quite often it has been Mother, traditionally known as the "stage mother." Through the years, they have been a familiar phenomenon on movie sets. The legend usually begins when a strong mother with theatrical ambitions, left alone with a child by death, desertion or divorce, heads for Hollywood with child or children.

When a child actress was needed for a Toronto stage production, little Gladys Smith got the part and soon became **Mary Pickford.** Her widowed mother, **Charlotte** became the Hollywood Mother par excellence. Charlotte's financial manipulations became an industry legend.

The most likeable of the early movie moms was **Peg Talmadge.** When her husband deserted her, Peg fell on hard times, raising three daughters, Norma, Constance, and Natalie, and it was she who pushed them into pictures and prosperous marriages.

When **Loretta Young's** father ran out on his family, **Gladys Royal Young** left Salt Lake city with her brood, and opened a boarding house in Hollywood. The daughters, Polly Ann, Sally and Loretta took jobs as child extras. The relationship between mother and daughters wasn't always so endearing.

Lillian Roth would publicly attribute her alcoholism to her mother, **Katie's** constant pressure.

Lela McMath's true vocation was always the promotion of daughter, **Ginger Rogers.** She had the child appearing in Kansas City advertising films before she was 5, and when Ginger toured the vaudeville circuit, Lela acted as agent, writer and wardrobe mistress.

Often an ambitious mother inspired fierce devotion on the part of the child she nudged toward stardom. **Anne Fremault's** long range plans for golden curled **Anita Louise** paid off. Anne became obsessed with her daughter becoming a star. Anita was on Broadway at 6, in Hollywood by 13, and a major star at 20. There was later unmistakable hostility in their relationship. When millionairess Anita died, her mother was in the charity ward of Los Angeles General Hospital.

The widowed **Mimi Paris** was left with an infant child, Dawn to support. The offspring soon became the bread winner, as a model and juvenile actress. Mimi's perseverance paid off when teenage Dawn hit it big as memorable **Anne Shirley.** Their closeness deteriorated when she married **John Payne** at 19. At 26, Anne was more than content to retire and lead a very private life.

When **Helen Parrish's** older sister, Beverly died at 11, she became the target of enterprising **Reesie Parrish's** star-making plans. Helen survived the awkward age and became a popular 1940s ingenue. Reesie's son, director Robert Parrish wrote *Growing Up In Hollywood.*

The Parrish's close friend, **Frieda Jones** loved the movies and Hollywood and began promoting her little darling, Marcia Mae Jones. The captivating child became an audience-pleaser, especially when she turned on the tears. Reesie, Frieda and Marian Montgomery (mother of Baby Peggy) worked as film extras long after their offsprings' movie reign.

Adorable **Edith Fellows** and her Grandmother, **Elizabeth Fellows** knew nothing but poverty and struggle. A minuscule "Our Gang" member, Edith was next carefully groomed at Columbia Pictures. When she turned 21, Edith acquired control of her Columbia savings. She had to wage a court battle, and all that was left was $900.

Bonita Granville's immigrant mother, **Rosina Timponi** was a vaudeville dancer, while her father, Bernard Gran-

ville was a Ziegfeld star. When Hollywood beckoned, Rosina dropped everything and concentrated on fair-haired Bonita who became the classic movie meanie.

Surprisingly, one movie mom who didn't propel her daughter into the movies, was **Gertrude Temple.** Her curly-topped daughter, **Shirley** was innocently enrolled at the Meglin School For Kiddies. Ethel Meglin, supervisor of the dancing school, encouraged Gertrude to put Shirley into pictures. "Shirley's movie career was thrust upon her. We never thought of it," Gertrude Temple always maintained.

Shirley's number one rival was mischievous **Jane Withers,** who was headed to Hollywood long before she was born. Her mother, self-assured **Ruth Withers** selected the name Jane because it would be short enough to put on a theatre marquee. Ruth obtained a job for Jane on a radio show "Marco Juvenile Revue," which also featured **Mickey Rooney, Edith Fellows** and **Richard Quine.** Fox executives thought she offset **Shirley Temple's** cute image and signed her.

For her three girls, **Ethel Gumm** sewed costumes, worked out routines, wrote musical arrangements, and played piano for their act, "The Gumm Sisters." Eventually, Ethel's big dreams came true, when baby Frances became a "single" as **Judy Garland.**

In the case of talented, Edna Mae Durbin, fame was an unwelcome intruder and the glamorous life a bore. She never really forgave her mother **Ada** for turning her into Deanna Durbin - movie star.

Effervescent **Ann Miller's** mother, **Clara Collier** sent her tot to a Texas dancing school at 3, where she developed a "quick-style" dancing method. When the Colliers divorced, Clara set her sights on Hollywood. At 14, the mature Ann was a RKO Studios "find." They remained inseparable until Clara's death in 1982.

Plucky, **Virginia Weidler's** mother was opera singer **Margaret Theresa Louisa.** With her braided hair and natural acting style, **Virginia** was cited as a "pocket-size edition of the machine-gunning Jane Withers." Never overly enthused about acting, Virginia left show business at 18. The angelic-looking **Margaret O'Brien's** parents were circus performers. **Gladys O'Brien** wanted the child to be a circus rider like her late father. But by 3, Margaret was modeling and by 5, under contract to MGM. Throughout her film career she was a child alone in an adult world.

The parents of **Peggy Ann Garner** separated when she was 4 and her aggressive mother took her to New York, where she modeled children's clothes. In 1945, **Peggy Ann** was awarded a miniature statuette of the Oscar as "outstanding child actress." On her position in child-star history, Peggy Ann would not trade those years for a "normal" childhood. "I'm grateful that I've had a career. Now I have no more smoldering desire to prove anything to anybody."

Continued

ETHEL GUMM and her daughter Judy shown during their happier days in Judy's dressing room at MGM. Ethel and Judy became estranged and even after her death, Judy refused to discuss her mother. Reportedly Judy was angry because her mother allowed MGM to push her too hard at an early age.

Hollywood's Forgotten Movie Mothers continued

LAVINIA RUTH Withers and her daughter Jane on the set of "Her First Beau." At 4 Jane was known as "Dixie Dainty Dewdrop.' Today, Jane enjoys a good relationship with all of her children.

MARGARET O'BRIEN cried all through the ceremony when her mother married bandleader Don Sylvio. The union lasted less than a year. Margaret's aunt usually watched out for her on the set.

SHIRLEY TEMPLE, the most famous child star of all time, here with her parents George and Gertrude Temple who raised their child well.

In 1936 Anne Shirley legally had two mothers: Mimi Shirley and Lena Sage. The dual guardianship was devised for Anne's protection.

ALICE FAYE had her mother move to California so they could be together to enjoy Alice's fame. Alice is another star who also enjoys a good relationship with her children who aren't professionals.

CLARA COLLIER and her daughter Ann Miller remain the best examples of a close mother and daughter relationship amidst the world of show business. Ann was devastated when Clara died.

CHARLOTTE SMITH was the mother of America's sweetheart, Mary Pickford. She, like most show biz mothers, was most assertive in securing her daughter a place in Hollywood motion pictures.

HELEN PARRISH, and her mother Reesie, during the filming of "They All Kissed the Bride," a Crawford vehicle. Reesie was a film extra for almost 50 years and loved motion pictures.

ANTHONY PERKINS: Norman, Is That You?

Twenty-two years ago Norman Bates was committed to a mental institution. This summer he was released.

Photo by Brian O'Dowd

By Brian O'Dowd

Anthony Perkins lives in a very warm house high in the Hollywood Hills. As I rang his front door bell on the day of our interview I could hear a dog barking. Then I heard his famous voice calming the dog down. With that the door opened and he was giving me a warm smile and with a firm hand shake he welcomed me into his home.

"Don't mind the dog. He's friendly when he approves. His name is Gregory." Luckily for me the dog approved and we became fast friends as Mr. Perkins showed me around the house.

As we walked down a long hallway that runs the length of the house I noticed the many posters from past productions that starred Anthony Perkins: "Tea and Sympathy" directed by Elia Kazan; "Look Homeward Angel" with Jo Van Fleet and Hugh Griffith at the Barrymore Theater from the year 1957; "Greenwillow," the Frank Loesser musical; "The Star Spangled Girl" with Connie Stevens and Richard Benjamin; "Steambath" which he directed; "Equus" which he played on Broadway for two years, and "Romantic Comedy" with Mia Farrow, which he also played for two years.

Our interview was conducted over a lunch of garlic soup and fresh garden salad at the kitchen table.

BRIAN: How did you get into acting?

ANTHONY: I went to Rollins College in Winterpark, Florida. I was majoring his history, but the college had three hard working shows all the time. I was in the first act of one and then whipped across the street to appear in another. I was in "As You Like It" and "Laura" at the same time.

BRIAN: How did you get from college to Hollywood?

ANTHONY: One of the plays I'd done in summer stock was by Ruth Gordon. It was called "Years Ago." While I was at college I read the trade papers and I saw that MGM was going to make a movie of "Years Ago." I said to myself, "Heck, I played the part of the kid next door in that." So I stuck my thumb out and made my way across country on my summer vacation and presented myself at Metro as someone who ought to be in the picture.

They looked at me as if they really couldn't care less. But as fate would have it, they were testing an actress for the part of the young girl and they let me do the test.

George Cukor, who directed the test, decided instead of it being a one shot, that he would like it to be a two shot of both of us, so they quickly suited me up from wardrobe. I guess when they saw the test they didn't cast the girl who happened to be Margaret O'Brien, but they did cast me and said I didn't seem too bad.

BRIAN: How long after that did you make your Broadway bow?

ANTHONY: When I saw "The Actress" which is what they named "Years Ago," I really didn't like it. I didn't feel that I was who I wanted to be on the screen. I needed much more work on my craft and technique. So instead of storming Hollywood I stormed Broadway. I'd been to school with John Kerr who was playing the lead in "Tea and Sympathy" and was leaving the cast for the film version. He told me they were looking for someone to replace him, and he said, "You know you can do it. You've had some experience." So he took me to see Kazan and that's how it came to be.

BRIAN: How did you enjoy working with Spencer Tracy in "The Actress?"

ANTHONY: He wasn't particularly gracious. But he was playing a gruff character and perhaps he wasn't feeling like being cozy.

BRIAN: Your second film was the William Wyler production of "Friendly Persuasion." How did you like working with Gary Cooper?

ANTHONY: He was wonderful, tremendously charming, such a gentleman and he was really a good role model for anyone interested in being a movie actor both in his professional behavior and his approach to work. I also loved working with Dorothy McGuire. She was very kind to me and perfect in the picture.

BRIAN: Is it true that after you filmed "Psycho" you didn't hold that film very close?

ANTHONY: For about ten years I resented the identification of me with "Psycho" and with the role of Norman Bates. But I don't feel that way anymore. If you're going to be associated with a film, you can't do better than have people remember you for one they enjoyed, and people really did enjoy "Psycho."

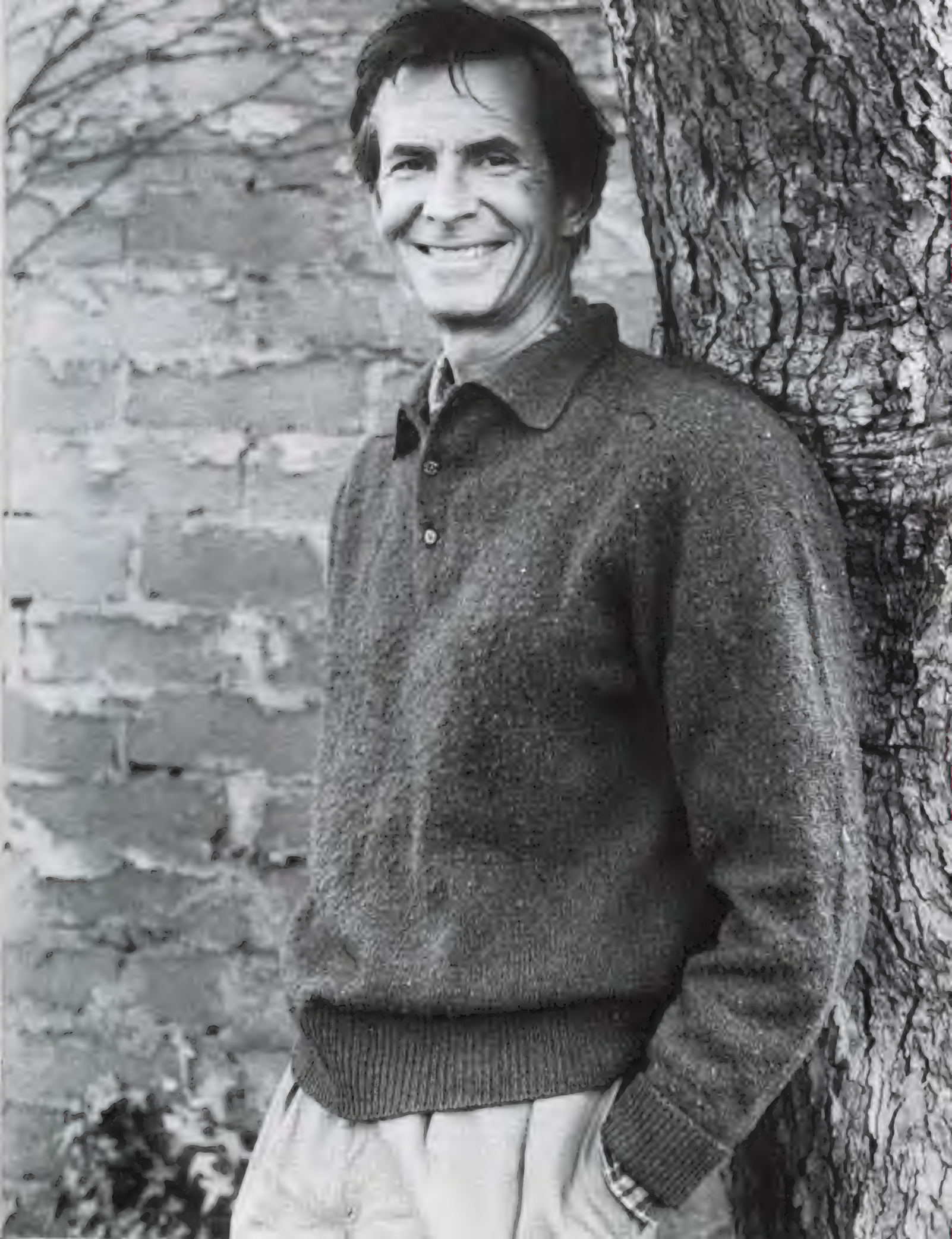
In the scene where I stab Janet Leigh to death in the shower, not once does the knife touch her body. But the footage has kept movie fans on the edge of suspense for years, anyway. There is no violence in that scene. It's all implied. It's good angles and clever music and artful intercutting. It's discreet and I think that's the reason it's been a famous and successful scene. I wasn't even there when the shower scene was shot. I was in New York rehearsing a Broadway play, but I've taken the rap for that one for over twenty years. When I first saw the scene it gave the same chills it gave everybody else.

BRIAN: How do you feel about "Psycho II?"

ANTHONY: Well, when they first proposed the idea to me, I said to myself, "I'll read the script." I did and thought the script by Tom Holland was excellent. I thought it told an honest story of picking up the threads some 22 years later. It was for those reasons I agreed to do it.

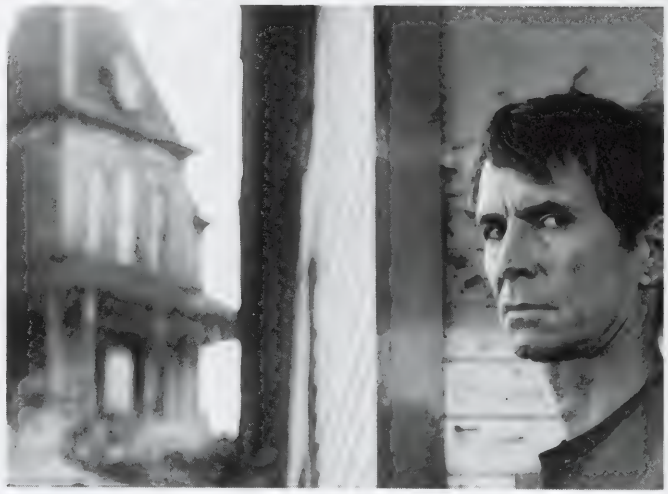
BRIAN: You filmed "Psycho II" on stage 28, the same sound stage where you shot "Psycho." That stage was used by Sir Alfred Hitchcock in his various productions. Did you ever sense his presence?

ANTHONY: Well he certainly would have been welcome. The picture was made with the idea that it would be something he would have felt comfortable with. There's nothing raw about the film. It's true to the original. **HSM**



FILM HIGHLIGHTS FROM THE CAREER OF ANTHONY PERKINS

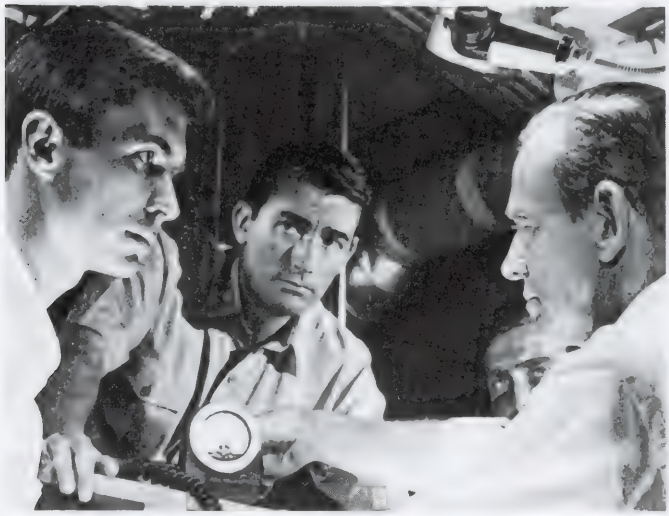
"PSYCHO" was the biggest hit that Anthony Perkins ever made. Here, with Janet Leigh, the main characters have an initial meeting. Janet was nominated for an Academy Award for this film.



"PSYCHO II" was also a hit for Perkins. It is the first movie in years that he has agreed to promote. Unlike most sequels, it managed to gain its own audience, much to Perkins' credit.

"FEAR STRIKES OUT" in 1957 gave Anthony a chance to give one of his finest performances as a baseball player having a nervous breakdown. Karl Malden was also outstanding in the Paramount film.

"THE ACTRESS" was Anthony's first film role. He starred opposite Jean Simmons and was directed by George Cukor. The film was made in 1953. Spencer Tracy also starred but was gruff with Perkins.



"ON THE BEACH" was Stanley Kramer's filming of the nuclear war story. Gregory Peck and Fred Astaire appeared with Tony along with Ava Gardner. Perkins was excellent in his lieutenant role.

"CATCH-22" was a major disappointment, but boasted an all-star cast directed by Mike Nichols. Jon Voight, Alan Arking, Paula Prentiss, Richard Benjamin, and Orson Welles had major roles.

MOVIEREEL

WILLIAM HOLDEN: A DRINKER'S DRINKER

In his days with Paramount, **William Holden** would call his secretary every morning and tell her to "Warm up the ice cubes." He would arrive minutes later for the first of his two drinks before lunch. That's from "Golden Boy," Bob Thomas' biograph of the late star.

Holden's well stocked office was a favorite hangout for others stars on the lot. Only the best liquor was served, paid for by the studio commissary. Fredric March often came by for lunch, George Gobel and Dean Martin were regulars. Jerry Lewis and Billy Wilder were in and out.

JIMMY STEWART'S 75TH BASH!

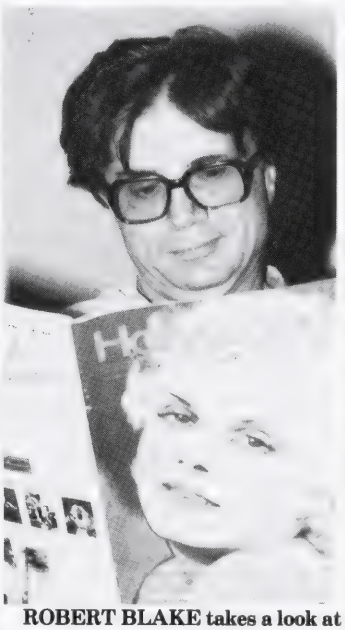
As his voice cracked with emotion, **Jimmy Stewart** told a hometown crowd saluting his 75th birthday that he has never forgotten his small-town roots. "I belong here. Part of all of you is always with me. God's been good, bringing me back here," he said at unveiling ceremonies for a nine-foot statue of "Plain old Jim" before the county courthouse in Indiana, Pa. And the 4,000 fans who braved cold weather to attend have not forgotten him. After a parade in his honor, Stewart's day was highlighted by a call from an old friend who also made it to the top. The crowd broke out in laughter upon hearing his greeting: "Hello, Ron—I mean, Mr. President."

JOHN HUSTON: BACK IN MEXICO

John Huston soon begins filming "Under the Volcano" this summer with a cast boasting **Albert Finney, Jackie Bisset,** and **Anthony Andrews** in Mexico.

TONY PERKINS: A REAL MAMA'S BOY

Anthony Perkins, who recreates the role of Norman Bates in "Psycho II," says the film character's anxiety and turmoil shows some resemblance to his own life. "I became abnormally close to my mother and whenever my father came home I was jealous."



ROBERT BLAKE takes a look at our May issue. Bobby has lasted in Hollywood longer than most and is still going strong. His talent shows. *(Photo by Yani Begakis)*

MERLINA MERCOURI: ON THE WARPATH AGAIN!

Merlina Mercouri is back on the campaign trail. The Greek actress is leading the battle to have the Elgin Marbles returned to her country. As you know, these marble reliefs rested atop the Parthenon on the Acropolis 2,400 years ago. Lord Elgin bought them and brought them to Britain, where they have become a thorny issue between the Greeks and the Great Brits. "The British say they saved the marbles," says Merlina. "Now give them back!"

BERGMAN'S ASHES SCATTERED

The ashes of Ingrid Bergman were scattered to the wind at her summer home on the islet of Dannholmen in the south of Sweden. Present at the ceremony were her husband, **Lars Schmidt,** and two of her children by **Roberto Rosselini, Robertino** and **Isotta.** Later in the day, a bust of the movie star was unveiled in Fjallbacka's Harbor Square, now renamed Ingrid Bergman Square. The actress died almost a year ago, August 29.

TERRY MOORE: HER LUCKY MONTH

Terry Moore got lucky last month. Not only did she receive a chunk of the late Howard Hughes' estate, but she also took over Zsa Zsa Gabor's part in "Forty Carats" after Gabor was reportedly fired because she refused to perform for a group of handicapped viewers. Naturally, Zsa Zsa denies this, but whatever happened Terry Moore is once again on the stage.

WOODY HERMAN HITS 70!

The last time **Woody Herman** celebrated a birthday in San Francisco, he turned 17 and nobody paid any attention. But it was a different tune when the legendary band leader celebrated his 70th on Nob Hill: a giant cake, swinging music and a telegram from the Reagans.

The woodman grabbed his licorice stick to lead his young band in "Autumn in New York," "Woodchopper's Ball," and "Sunny Boy." Herman tottled "As Time Goes By" on the alto, and "Mood Indigo" on the clarinet.

BURT & CLINT: UNIVERSAL'S LOSS

Burt Reynolds, the highest paid actor in Hollywood, was reminiscing about the time Universal Studios had the bright idea to fire him and **Clint Eastwood**—and on the same day.

Between scenes of his new film, "The Man Who Loved Women," Reynolds recalled how "I was told I couldn't act, and Clint was told he talked too slow and his Adam's apple was too big.

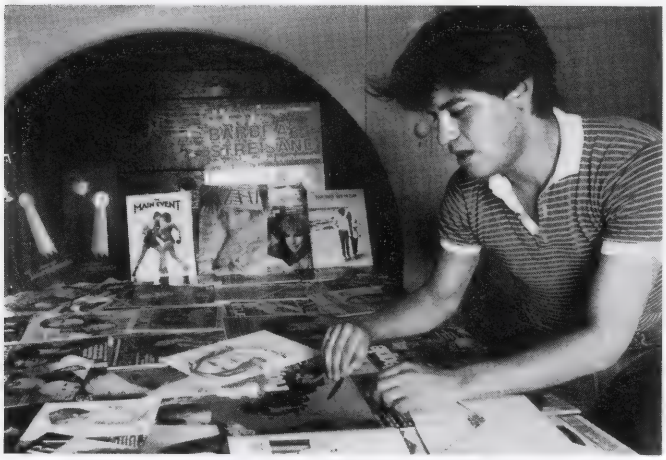
"As we were walking to our cars, we were quiet—but then, it's always quiet around Clint. Finally I said, 'You're in trouble, Clint. I can take acting lessons, but you can't get a new Adam's apple.'"

By the time they got outside, their names had been taken off their parking spaces. Reynolds' spot went to **Robert Horton** and Eastwood's was inherited by **Clu Gulager.**

When Eastwood returned to Uni to star in "Two Mules for Sister Sara," his salary was $1 million. Reynolds' return to "Smokey and the Bandit" was worth $3 mil.

COLLECTORS' CORNER

Hollywood Studio Magazine welcomes hearing about your collections. Send your photos and stories about your collections to HSM, Collecting Editor, 3960 Laurel Canyon Blvd., Studio City, California 91604.



Streisand Collector

My name is Tom Almaguer. I am a 25-year-old artist. For the past 13 years I have been collecting material on Barbra Streisand. I guess you could say when I saw her take off in the movie "Funny Girl" I was instantly webbed as a lifetime fan.

Proudly, due to a lot of work involved, I have built a nice empire of material. Some of my favorite items include: (1) A premiere program of "Hello, Dolly" from Graumann's Chinese Theatre; (2) A complete volume of Look and Life Magazines on which she appeared on the cover of three; (3) My favorite Streisand recordings, "The Way We Were," "Memory," and the movie version of "People" from "Funny Girl."; (4) A video of Streisand accepting her 1969 Oscar. It happens to be my favorite non-singing appearance by Streisand of all time.

My biggest volume of material are the Streisand covers. Most of these I bought directly from the newsstands. I'd have to say that the December 1982 issue of HSM is one of my favorite covers.

In addition, the remainder of my things include the posters, stills, biographies, newspaper clippings, plus a near nine thousand candid photographs I have neatly put away. I have purchased some items from the used book stores, film service outlets and, of course, the exchanges with other collectors through the mail has been successful.

To be honest I really could not make a guess on the value of my things. Funny, with all the money I have sunk into Streisand stuff, I never really look at Streisand "financially." My admiration is a very sincere thing. However, on the other hand, there is the size. It took one fellow in 1977 five hours to pour though all my treasures. He thought he was going to die!

The items I am in dire need of are: (1) A Broadway playbill for 1964's "Funny Girl"; (2) Streisand covers as Dolly Levi from "Hello, Dolly!"; (3) "On a Clear Day" and "Owl & Pussycat" movie paperbacks. (4) An authentic autographed photo, to name a few.

Anyone interested in helping me obtain Streisand material, please contact me. I will love you forever.

Tom Almaguer
1401 El Camino Real
Arroyo Grande, CA.
93420

Western Collector

Having grown up about as far from Hollywood as you can get, namely Pietermaritzburg, South Africa, I anxiously looked forward to my Saturday afternoon matinees at the local theater.

I have always loved the art of film, especially western films. Luckily, that's what was booked into the movie house I frequented. I saw all the Roy Rogers, Gene Autry, Monte Hales, etc. I started collecting when I was 10 years old and am still going strong today, 28 years later.

I have between 30-40,000 stills and portraits of all of the major and lesser western stars and films since the silents to the present. My main portion of the collection is on the late, great John Wayne, always my favorite actor. I concentrated on his lobby cards to where I now have complete sets of lobbies on every film from "The Shootist" back to 1937's "Winds of the Wasteland," plus incomplete sets on most of the pre-1937 films.

Having immigrated to Arizona from South Africa in 1958, I was lucky enough to be right in the middle of all the location filming for the westerns shot in Arizona in the late 50's and 60's. The late Audie Murphy, a great western star in his own right, took a liking to me on a film of his titled "Arizona Raiders," a got me into the Screen Actors Guild. I have been a professional stuntman for 17 years, and have been fortunate enough to meet most of my childhood heroes, even getting to work on a few of Mr. Wayne's films.

I have accumulated about 250 autographed photos of most of the western stars of the last 20 years and am currently working on a book on all the TV western series.

My collecting is still going strong and I recently visited for an hour and a half with Mr. Randolph Scott, a very gracious gentleman and superior western star.

At present I'm periodically employed on Lee Majors' series "The Fall Guy" and we recently completed an episode with the "King of the Cowboys" himself, Roy Rogers, plus guest stars Pat Buttram, Jack Kelly, Doug McClure and James Drury.

Neil Summers
Box 8387
Universal City, Calif.
91608

Irene Dunne Collector

My first idol in 1934 was Irene Dunne. She still is. One of my first scrapbooks began with clippings of her. Through the years I bought every fan magazine that was published. After my mother and I read them from cover to cover; each page was taken apart. Thus began a collection of special books about several favorite stars. Kay Francis became my second favorite, followed by George Brent, Robert Taylor, Nelson Eddy and Jeanette MacDonald. All of these books were a part of the 160 scrapbooks I used to have from 1934 to 1956 (see issue for May 1980).

All I have left are the three little books I made and wrote about the life of Irene Dunne. Those books bring back memories of standing for hours in all kinds of weather, to get into a radio station in New York. After the broadcast I would wait at the stage door hoping to get a glimpse of Miss Dunne.

Another time, I sat through a newsreel for nine or ten times, just so the manager would give me the photo of Irene from the outdoor display case. She had received the Laetare Medal at Notre Dame University from Rev. John J. Cavanaugh and it was part of the newsreel news.

I wrote fan letters to her, remembering her birthday and Christmas. Occasionally through the years she sent me a Christmas Card and a letter. These are preserved in a photo album, along with a few old stills. One still is from "Consolation Marriage" with Pat O'Brien. It was the first time I noticed she smoked a cigarette. After that she never smoked in any of her films, except as a pretense in a few comedies.

November 1977, I attended my first film convention in Washington D. C. It was there I picked up a flyer stating Miss Dunne would be on the stage of the Kennedy Center. Several of her films would be shown followed by a question and answer session.

Acting quickly, I ordered a ticket by phone; called my boss for permission to stay over another day and why. I'm afraid I scared him when I called long distance as he thought something terrible had happened to me! After he calmed down and gave me the extra time off I then went to the hotel desk clerk to extend my stay another night and day.

That year, November weekend turned out to be rainy and very warm with the temperature rising to 75! Consequently my heavy winter coat was quite wet by the time I arrived at the Kennedy Center. To make sure I would be first in line at the Eisenhower Theater, I went over there around three in the afternoon. The show wasn't until eight that night! So until show time I wandered around the Center and had an excellent, leisurely dinner in the restaurant. Picking up my ticket I rambled over to the theater and carried on the lengthy conversation with the elderly usher. Meanwhile the crowed was gathering all about me. Lucky for me I was able to obtain an aisle seat, third row from the stage. Irene's film "Love Affair" was shown in full. This was followed by scenes from Roberta with Irene singing the memorable "Smoke Gets In Your Eyes". Then scenes from her comedies, "The Awful Truth" and "Theodora Goes Wild," plus clips from several other of her excellent films.

The lights went up and Irene came out on stage. The audience gasped, hesitated, then wildly applauded; giving her a standing ovation. She was a vision in an off the shoulder black velvet evening gown. Her hair was still reddish blonde with streaks of gray. The only jewelry she wore were diamond ear rings, her wristwatch and wedding ring. That mischievous twinkle was still there in her blue-green eyes.

She was asked many questions which she answered calmly and truthfully. I managed to get up to ask her a question. "Did she make any more recordings after the album of Victor Young's and Jerome Kern's songs". Her answer was she had stopped recording after they were released. A man in the front row held up the album cover asking her to autograph it. She kidded him by showing the audience there were no records in it. He replied that they were 78rpm bakelite records. They were too valuable to bring. She bent over and whispered aloud, "I know, come back stage later for the autograph".

A few more questions answered and Miss Dunne floated off the stage to a round of applause and a standing ovation. She came out once more to wild applause as she made her final bow and we knew the event was over.

Several fans and I waited for Miss Dunne, but were told she was upstairs at a cocktail party with dignitaries. Finally a middle aged man came out of the elevator. He kept saying over and over, "I don't believe it". He told us when he went backstage to get his album autographed, she took him upstairs with her!

She introduced him to people and he had a drink while the guests toasted Irene. Then he left with a few others. He showed us the personally autographed album; then left us still exclaiming, "I don't believe it! I don't believe it!"

Finally, Miss Dunne came down with two men protecting her. I said, "Please Miss Dunne, may I have your autograph on this photo of your scrapbooks?" She said alright and as she looked at the photo she exclaimed, "You collected all that about me?" I explained I had them all until 1956 and all I had left were the three little books I had made. I told her how I sent them out to her with a request to autograph them. The books failed to be returned and I wrote letters to her for over six months until they came back to me with her autograph in each one. "I remember them!" she exclaimed. The books had gotten misplaced. I thanked her for the autograph on the photo and walked with her out to the car that was waiting for her. It was still raining as she was whisked away and I hailed a cab.

I returned to work walking on cloud nine. Everyone within listening distance was told of the exciting events that took place. The autographed photo was passed around for all to see. Plus the Rita Hayworth autograph obtained at the Film Society Dinner.

The memory still lingers on years after, of the wonderful time spent in Washington, D.C. one hot, rainy November weekend.

Ona Hill
Kenilworth, N.J.
07033

That Amazing Lady . . . MARSHA HUNT

By Colin Briggs

Mr. Briggs is an Australian collector who from time to time contributes to Hollywood Studio Magazine.

My first real contact with Marsha Hunt was in 1955 when she made her first visit to Australia to star in "The Little Hut" at the Princess Theatre in Melbourne.

I had been aware of her since seeing "lost Angel" in 1944 in which she played with Margaret O'Brien. Subsequently she appeared in "Thousands Cheer," "Music for Millions," "Cry Havoc," "The Valley of Decision," and several other films of distinction.

When she initially arrived in Australia I longed to see her in person, but my parents forbade me to make the 1200 mile trip and I had to be satisfied with writing instead. She fortunately replied and our friendship grew.

My first visit to the United States in 1973 was greatly endeared by Marsha's cheery "welcome" on arrival. Subsequent visits have always been both friendly and informative for Marsha is astoundingly accomplished and intelligent.

LUNCH DATE

Ann Rutherford, who played "Polly Benedict" in the "Andy Hardy" series, invited Marsha and me to lunch this year and told me about how Marsha used to make her own carpet in the 40's. She also upholsters beautifully. One time when I visited her she was composing and singing some melodic ballads. This year she and her husband were culling their own honey.

Today Marsha is busy and as optimistic as ever. She's written a book on fashions and film during the 30's and 40's titled "The Way We Wore" which is illustrated with photographs of Marsha in the modes of those times. It's a great historical documentation of the golden years of Hollywood.

Born Marcia Virginia Hunt in Chicago on October 17, 1917, Marsha's family moved to New York where she attended P. S. No. 9 and graduated from the Horace Mann Private School for girls in 1934. While holidaying in California the following year she was signed to a contract by Paramount and played ingenues in several movies. Her first film was "The Virginia Judge." Dissatisfied with the 'sweet young thing' parts offered, Marsha was considering a stage career when MGM offered her a strong character role in "These Glamour Girls" in 1939. Collecting a set of excellent reviews she signed a long term contract with MGM and began a series of unforgettable roles.

VERSATILITY

Among the parts that displayed her versatility were the be-spectacled Mary Bennett in "Pride and Prejudice"; A sexy blonde chorus girl in "Trial of Mary Dugan" and a great role in "Cheers for Miss Bishop."

Marsha became known as Hollywood's youngest character actress, which perhaps was a career hazard for she was not easily recognizable as a personality.

Her first marriage to Jerry Hopper (November 23, 1938) was dissolved in 1945 and on February 10, 1945 she became Mrs. Robert Presnell. Today when asked why she looks so radiant, she points to Robert. Indeed their marriage seems "made in Heaven."

BLACK LISTED

After leaving MGM in 1946, she played with Susan Hayward in "Smash-Up" before an auspicious debut on Broadway in 1948. When returning to Hollywood in 1949 for "Take One False Step," she found the McCarthy era about to ruin many careers. Never a Communist, but a staunch liberal, she was placed on the gray list and what should have been the most productive period of her film career proved to be just the opposite.

Innumerable stage appearances on Broadway and throughout the U.S. filled her next three years. During the filming of "Actors & Sin" and "The Happy Time" with Charles Boyer, the studio was continually picketed for using her.

Today Marsha harbors no bitterness about this period. She found the stage rewarding. Her last films, "Blue Denim" (1959) and "Johnny Got His Gun" (1971) were interspersed between stage and TV work.

Always busy, always optimistic, let's hope that a good film role in Marsha's future may crown the career of this amazing lady, an actress of warmth and integrity. **HSM**

FILM HIGHLIGHTS FROM THE CAREER OF MARSHA HUNT

1937. "Born to the West" was an early western in which Marsha appeared with both Johnny Mack Brown and John Wayne. She has managed to appear in everything from heavy drama to light comedy.

1941. "The Trial of Mary Dugan" featured Marsha in a blonde wig. She played with Robert Young and Laraine Day. Most stars who appeared with Marsha remember her with the fondest feelings.

1952. Stanley Kramer's "The Happy Time" was a good vehicle for Marsha's talents. She starred as Charles Boyer's wife. The movie was a delicate comedy and was generally well received.

1949. "Take One False Step" featured Marsha with William Powell as a college professor and a thin Shelley Winters as a woman who disappears. Not one of Marsha's major achievements.

1942. "Pilot No. 5" gave Marsha three leading men: Franchot Tone, Gene Kelly, and Van Johnson. Marsha made many B films for Metro but she always managed to give an A performance.

1941. M-G-M's stellar team of Greer Garson and Walter Pidgeon appeared with Marsha who committed suicide in the film. But the color camera showed off her delicate features to advantage.

PAT STACY, John Wayne's secretary-companion during his last years, has written a touching book about their relationship.

A Moving Farewell to 'Duke'

By Doug McClelland

(Doug McClelland is the author of the new book Hollywood on Ronald Reagan: Friends and Enemies Discuss Our President, The Actor, *published by Faber and Faber.)*

Long-time Hollywood chronicler Beverly Linet, who in recent biographies has given fresh insights into Alan Ladd and Susan Hayward, has done it again. In her current book, *Duke: A Love Story* (Atheneum Publishers, $13.95), Linet joins forces with Pat Stacy, John "Duke" Wayne's "dear companion" of his last years, to limn a portrait of the stalwart superstar unfamiliar to the public: warm, vulnerable, even, finally, tragically desperate.

And loving.

And that is the focus of this tasteful, deeply moving memoir: the tender love affair of aging, Iowa-born John Wayne—Screen Legend, American Institution, a man whose countenance was carved on a government gold medal during his last months—and the young ex-schoolteacher from Louisiana named Pat Stacy who came to the Wayne work fold to replace his retiring executive secretary and stayed to capture his heart.

DEVOTED FATHER

But the loving doesn't stop there. Wayne is also portrayed as a devoted father, especially to his younger children who, he notes sadly, see considerably more of him than the older ones who appeared during the time-consuming years in which he was building his nonpareil career. The offspring return his affection and even seem fond of Pat Stacy.

Unlike some recent memoirs by people associated with screen stars, *Duke: A Love Story* does not attempt to tarnish the image of its subject. Rather, it is polished to a glowing sheen, giving admirable human dimension to a towering hero. Wayne is no plaster saint. We see the perfectionism on the job, the reckless driving, the jealousies, the temperament indigenous not only to the privileged. But the warts only serve to flesh out a more fully rounded view of the man, perhaps the most revealing yet published on the actor who started in films in the 1920s and was still performing in them 50 years later.

His political and ecological convictions, futhermore, are seen to go much deeper than the average person might have suspected. His conservatism was well-known, of course, but Pat Stacy shows that his beliefs were far from idle comments made during "movie star" interviews. Wayne is depicted fighting for the conversion of old tire

MARLENE DIETRICH starred with Wayne in "Seven Sinners" in 1940. This was the first of three films. There were romance rumors.

rubber into petroleum and dictating political letters for various causes until hoarse and too tired to eat dinner.

NEW LOVE

It is several weeks before Pat Stacy meets her venerated new boss, John Wayne (whose third marriage, to Pilar Pallette, is dissolving). Despite the fact that he is three decades older, a mutual attraction soon surfaces, and before long they are traveling together to far-off movie locations, or just traveling. It is the early '70s; there are parties, yachts, gambling casinos, shopping sprees—the latter activity an unlikely special favorite of the cowboy star-giant. There is a lightness about this early part of the book that has the charm and gaiety of a '30s romantic comedy. And it's a good thing, because grim events are waiting in the wings.

The second half of the book is devoted primarily to Wayne's deteriorating health as he is hospitalized again and again, for a knee disorder, a prostate operation, heart surgery and, finally, stomach cancer. Wayne rages against the coming of the night, making things doubly difficult for the devoted, ever-present Pat Stacy; but the one-of-a-kind superstar eventually passes quietly on June 11, 1979, having said his final words to her: "You're my girl. I love you."

The tragic, day-by-day disintegration of this legendary man is written with heart-breaking, harrowing but never gauche detail. Even when the mighty "macho" (a word he detested) star is forced at last to lean on his young daughter to make it to the bathroom, the authors' civilized restraint and caring manage to preserve Wayne's dignity.

En route, there are also appealing delineations of Wayne friends and colleagues Katharine Hepburn and Maureen O'Hara. Hepburn, who co-starred with Wayne late in his career in the film *Rooster Cogburn,* is more agreeably presented here than in her usual austere and/or crazy characterization. Her fabled eccentricity is still evident, but she is a more social, pleasant and concerned Hepburn than the Star who elsewhere threatens to punch autograph-seekers. And Maureen O'Hara, Wayne's most frequent leading lady (in *Rio Grande, The Quiet Man, The Wings of Eagles, McLintock!* and *Big Jake*), floats into view as a vivacious tonic for the dying Duke.

FAN MAIL

The section on Wayne's fan mail is a bright spot as well. Wayne reasoned that it was his fans who had put him over the top and insisted that Pat Stacy answer all their mail. Some requested money, but if the reasons were sufficiently heart-rending (and no matter how incredible), Duke saw that they got it (sometimes even if they wrote again and again). One woman who wrote claimed to be his illegitimate daughter. Another not only wrote him obscene love letters daily, but occasionally dropped by the house to say hello.

Fresh photos of the heavily collected John Wayne are next to impossible to come by anymore. Pat Stacy has delivered these, too, in a charming, 21-page photo album of her relationship with Duke that perfectly complements what she has written. Many are in color—rare for a filmland biography.

Crushed at the time of John Wayne's death, Stacy at least can write, "I have put my life in order." But it hasn't been easy for "The Lady from Louisiana" (also a 1941 film title of Wayne's). As President Carter stated: "He was bigger than life. In an age of few heroes, he was the genuine article." But it was the *man* that Pat Stacy loved, and she tells her story, and his, memorably in *Duke: A Love Story.*

It could make a fine movie.

But where will Hollywood find another John Wayne? **HSM**

A Look at
Wayne and His Women

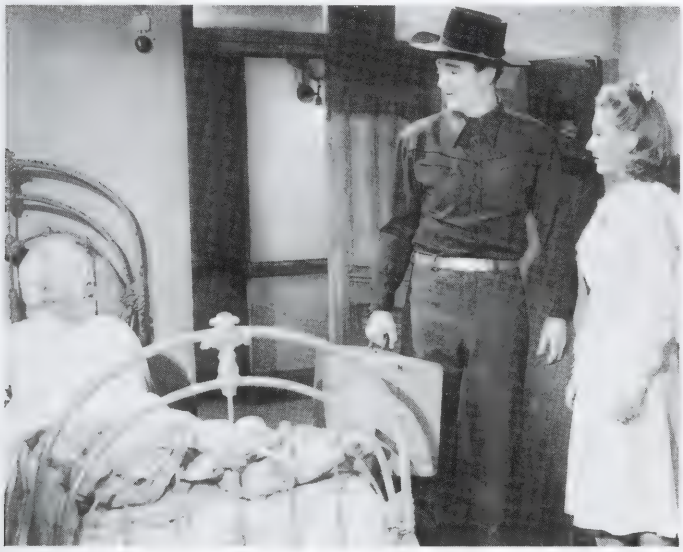
All photos from the Doug McClelland Collection

RITA HAYWORTH with Wayne in 1964's "Circus World." By this time Rita's fame was fading, but they still made a good team.

DOTTIE LAMOUR in 1963's "Donovan's Reef." A Paramount clinker, but there still existed a chemistry between the two.

CLAIRE TREVOR in 1939's "Stagecoach", the film that made a star of Wayne. They later did several films together and became great personal friends living nearby each other.

PAT NEAL suffered a massive stroke shortly after filming "In Harm's Way" in 1965. Wayne was directed by Otto Preminger in this and managed to get along well with the difficult director.



JEAN ARTHUR typified the top actresses who loved working with Wayne. This film was "A Lady Takes a Chance" in 1943. Charles Winninger is pictured here. A modest comedy success.

HAYWARD made three films with Wayne, the last one being "The Conqueror" in 1956. This movie was produced by Howard Hughes. Many of the cast and crew died of cancer much later in their lives.

HEPBURN became a great admirer of Wayne when they filmed "Rooster Cogburn." Unfortunately for everyone involved in the film, it turned out to be unworthy of the stars' magnificent talents.

KIM DARBY did not become a star after appearing with John in 1969's "True Grit." However, the movie was a major success winning for Wayne his long overdo Oscar. A memorable film!

Can the world ever get enough of the screen's most eternal blonde?

THE MARKETING OF MARILYN MONROE TODAY

PLEASE TURN PAGE

ELI WALLACH, Clark Gable, Marilyn, and Monty Clift enjoy a happy moment on "The Misfits" set, exchanging chairs for the cameraman.

By Patrick Agan

Marilyn Monroe! Just the name brings up a Technicolored panorama of sexy pin-ups and *glossy* glossies from such vintage Fox films starring the lady as *Niagara* ('53), *Gentlemen Prefer Blondes* ('53), *There's No Business Like Show Business* ('54), and *The Seven-Year Itch* ('55), and now, some 21 years after her death at the age of 36, Marilyn's becoming a bigger star than ever.

When I first wrote about her in my book *The Decline and Fall of the Love Goddesses,* I noted (as perhaps many other *honestly* insightful filmgoers had!) that when she died on August 5, 1962, she was well on her way to becoming a back number in Hollywood. Fired from her uncompleted film, the George Cukor-directed *Something's Got to Give,* she died alone in a manner that is still the subject of speculation; speculation that had grown as steadily over the intervening years as has the rebirth of her movie image.

Over the two decades since she left us, the market for Monroe memorabilia has always been a steady one as collectors and fans from all over the world snapped up lobby posters and stills from her various films (some 28 in all, including her starlet appearances in the late 40's and early 50's in pictures such as *The Asphalt Jungle* (MGM, '50) and *All About Eve* (20th, '50)) and revival houses are constantly double-billing her greatest successes just as local television stations have learned that a "Marilyn Monroe Festival" is a sure ratings booster.

While many think 'When are they going to let that poor girl rest?', there are more who delight in the recaptured magic of Monroe. Seen today she remains the epitome of 50's sex appeal while at the same time exhibiting an attitude of sexual understanding that makes her persona move easily into the Eighties.

And now there's the news of not only Marilyn on-screen but the many attempts at marketing her image off as well. In fact, the merchandising of Monroe is already off to a staggering start.

MARILYN DOLL

Long a favorite for specialized greeting cards and Hollywood souvenir coffee cups, MM's image is now becoming three-dimensional as of several months ago when Japanese manufacturers announced—and displayed—a life-size computerized Marilyn doll, tricked out in a facsimile of her saloon-singer costume from '54's *River of No Return*—and mouthing a recording of the title song. Quite astounding and yet a little unnerving. One can only wonder what the next step will be since the size and price tag eliminate it as a toy for children.

On the homefront MM-mania is also spreading, starting again with dolls, in particular a limited-edition, 16-inch model complete with a real diamond necklace and earrings, a designed dress and a Ben Kahn mink coat. Asking price? $6,500! One wonders what that little girl from Little Rock would think of that? (The World Doll Co. is also offering two other models; a vinyl likeness of the star for $80 and a porcelain version for $400.)

The clothing industry is far from overlooking the MM boom with one company selling a "signature" bathing suit and an "authorized" Monroe halter dress, the one she made famous in *The Seven-Year Itch.* Major department stores are opening up Marilyn boutiques and the afore-mentioned bathing suit was into its third cutting after being on sale only eight weeks.

MEAGER ESTATE

One of the saddest things that came up in the aftermath of her death was Marilyn's meager estate. Though sup-

LEGENDS MONROE, Grable, and Bacall when they starred in "How to Marry a Millionaire", 20th's first movie filmed in Cinemascope.

plemented for awhile by deferred film salaries on films such as *Some Like It Hot* (UA, '59) and *The Misfits* (UA, '61), it, like that of pseudo-contemporary Jayne Mansfield's a few years later, was reportedly shortly eaten up by taxes and lawyers. What remains of the estate, however, is benefitting from the bathing suit sales, and with its authorization, royalties will go to a foundation for battered children (hauntingly appropriate in light of Marilyn's own troubled childhood) and an actors fund.

Another, and perhaps more affordable effort to bring the image of MM into every woman's closet, is being made by McCall's Patterns who have signed her designer from the golden years at Fox, Travilla, to adapt four of his most famous designs for home-sewing. To be available in '84, they include the white *Seven-Year Itch* halter dress, a pleated gold lame dress and a wool jersey design from *Gentlemen Prefer Blondes,* and a pants outfit from *There's No Business Like Show Business* ('54).

Travilla himself admits to being slightly overwhelmed at the renewed interest in the clothes he made for Marilyn for ten of her most popular and remembered Fox films. "I think I've done about 15 to 20 interviews about all this in just the past month." The last film of Marilyn's that Travilla dressed her for was *Bus Stop* ('56) although she asked him to do what turned out to be her final one, '61's *The Misfits.* He had to decline because of other commitments yet they remained friends. "I last spoke to her just two weeks before she died."

GUILT COMPLEX

In a strange way, Hollywood and the entertainment world at large suffered a massive guilt complex once she was dead, almost immediately responding to not only her memory but the hidden person beneath the glitter.

Within the month, the L.A.-based "Billy Barnes Revue" showcased its blonde star Joyce Jameson as she introduced the now-classic "Does Anybody Here Love Me?", a poignant song that explored the question that everyone was then asking. As suddenly as Marilyn was gone, she was missed.

And the question of that song is one that has not stopped being asked. Currently in London there's a stage musical, "Marilyn", which is a "biography with music a la 'Evita'". Hugely successful there, it's bound for American shores within the year. While putting it together, its' producer, Elliot Kastner, encountered a rare gesture of Hollywood generosity.

For Monroe film clips necessary for the play's finale, he contacted his friend, the current head of 20th Century-Fox, Marvin Davis, who donated them to make sure things went well not only for Kastner's production but also to insure a proper depiction of Marilyn. How one wonders what different turns her life might have taken had the studio honchos of her day shown the same amount of sensitivity. True she had been re-assigned *Something's Got To Give* for the following September of '62 when co-star Dean Martin finished a nightclub tour, but the intervening weeks found her slowly slipping into a depression and self-depreciation from which she never recovered. Instead of a comeback, there were, instead, the worldwide headlines of her death, all carefully couched in terms of communal Hollywood love; words spoken too late to make a difference to her.

"Marilyn once told me," recalled Travilla, "that as a child she was too poor to buy movie magazines and had to tear out pictures of Jean Harlow. Jean was her ideal and she fantasized about being just like her. And her childhood idol was Clark Gable with her fantasy to someday co-star with him. Well she got her wishes, surpassing Harlow as the screen's greatest blonde and starring with Gable in what was both their final film, *The Misfits.* So you see, in a strange way Marilyn's dreams came true." But still the question lingers, was that ever enough? **HSM**

THE CANDID MARILYN

In a reflective mood just weeks before her untimely demise in 1962, Marilyn Monroe recalled: "I was driving somebody to the airport and as I came back there was this movie house and I saw my name in lights. I pulled the car up at a distance down the street—it was too much to take up close, you know—all of a sudden. And I said, 'God, somebody's made a mistake.' But there it was, in lights. I want to say that the people, if I am a star,—the people made me a star—no studio, no person, but the people did."

Now, twenty-one years later, author Jim Haspiel presents a gallery of unpublished photographs of his late friend, an anniversary gift to "the people" who made Marilyn a star, in fact, made MM a timeless *legend.*

TRAVILLA did Marilyn's wardrobe for "Gentlemen Prefer Blondes." She wanted him to do her clothes for her final film "The Misfits," but he had another assignment. Today he's involved with her again.

JIM HASPIEL, MM's greatest fan, admires his idol in 1956 as she poses for members of The Monroe Six. Marilyn was very kind to those she loved, but often misunderstood on sets by co-workers.

1958. MARILYN Talks with her columnist friend Sidney Skolsky on the set of the troubled "Some Like It Hot." Skolsky recently died, but he was always a great supporter of Marilyn's film career.

STARDOM! Marilyn achieved it the day she left her handprints in the forecourt of the Chinese Theater. This was June 26, 1953 and the lovely brunette with Marilyn was, of course, Jane Russell.

STEVE COCHRAN: A Tough Guy's Bizarre Movie Life

By John Roberts

The 1950's was an era of brawn as rugged actors baring their bodies populated the pages of all the movie magazines. Among them was six foot, ex-ranch hand Steve Cochran who endeared himself to female hearts by specializing in villainous parts.

"Women like villains—on screen, that is," he commented on an image that earned a large amount of female fan mail. The handsome star was a real life ladies' man and women were a favorite interview topic. "Females are my advocation," he said, "Despite all their faults, I like women. I'll settle for sex anytime."

Cochran was a hard working veteran of film, television, and theater who caught the acting bug while attending the University of Wyoming. His real name was Robert Alexander Cochran, born May 25, 1917 to Robert and Jessie Cochran in Eureka, California. The family moved to Laramie, Wyoming, and Cochran said, "My whole childhood was like a western movie."

The rugged onscreen presence came naturally to the actor. During his struggling years, Cochran worked as a cowboy, railroad section hand, and shipyard worker between acting stints. In New York, he became a floor detective at Macy's Department Store and claimed he was assigned to the lingerie department.

THEATER WORK

His stage debut at Detroit's Federal Theater was followed by an unsuccessful bid to break into Hollywood. Next came a retreat to Laramie's Little Theater, a Shakespeare festival in Carmel, California, and army camp shows. After another Hollywood failure, Cochran turned east to ply his trade in summer stock.

The big career break arrived via a costarring role opposite Constance Bennett in a Theater Guild production of "Without Love." Producer Sam Goldwyn caught the play in Hollywood, recognized Cochran's star potential, and signed him to a contract. Cochran made his film debut menacing Danny Kaye in "Wonder Man" (1945) costarring Virginia Mayo and Vera-Ellen. The same four stars were reunited in "The Kid from Brooklyn" (1946), a remake of 1936's "The Milky Way," and Cochran's champion boxer squared off against Kaye's milkman boxer.

Robert Cummings, Michele Morgan, and Cochran formed a romantic triangle with a Cuban background in "The Chase" (1946). "The Best Years of Our Lives" (1946) gave him twelfth billing. He supported Groucho Marx and Carmen Miranda in the musical "Copacabana" (1947). Cochran completed his committment to Goldwyn by again appearing with Kaye and Mayo in "A Song is Born" (1948), a remake of 1941's "Ball of Fire."

The actor made his Broadway debut in Mae West's 1949 revival of her famed play "Diamond Lil." The New York run shuttered after 29 performances when West slipped and broke an ankle at her hotel. The accident proved fortunate because Cochran was able to return to Hollywood and portray James Cagney's scheming henchman in "White Heat" (1949) which led to a long term Warner Brothers contract.

"The Damned Don't Cry" (1950) found Joan Crawford in love with his crook and David Brian out to get him. Gary Cooper killed him in the western "Dallas" (1950). Cochran achieved top billing for the first time in "Highway 301" (1951) and played another gangster.

SECOND DIVORCE

The star divorced for a second time in 1951. Actress Fay McKenzie and he wed secretly in Acapulco in January 1946 but the marriage was invalid because his divorce from first wife, Florence Lockwood, was not final. A new wedding ceremony was set for October 22, 1946, and McKenzie disappeared the day before. Her parents heartily disapproved of Cochran and persuaded their daughter to travel east via train with them. Six months later, the couple finally married.

Based on Tennessee Williams' play, "Storm Warning" (1951) was a throwback to Warners' social films of the 1930's. The critical and box office success boasted Ginger Rogers and Doris Day as sisters, Ronald Reagan as a district attorney, and Cochran as Day's husband-klansman who murders a man in cold blood. "Cochran is a standout as the weak but inflammable klansman" said the Hollywood Reporter review. The actor labelled "Storm Warning" as a film pulling no punches. "I do a sort of moronic type in the film," he said, "I played the dumb klan member who blows his top through mob hysteria and commits murder."

"Raton Pass" had Patricia Neal enlisting his aid to cheat Dennis Morgan out of a ranch. David Brian sought better treatment for Cochran and other inmates in "Inside the Walls of Folsom Prison" (1951). He was in the background as Burt Lancaster dominated "Jim Thorpe—All American." "My face has always aroused suspicion," Cochran described his typecasting as a lawbreaker and was an ex-con on the run with Ruth Roman in "Tomorrow is Another Day" (1951). The actor experienced a rare opportunity to be a good guy in "The Tanks are Coming" (1951), a World War II picture.

"All I know is that I have done seven pictures in a year for Warner Brothers," commented Cochran about his heavy workload, "and that's more than I did in four years with other studios." 1951 saw only two Cochran films. "Operation Secret" returned him to murderous ways and his cowboy prowess received a showcase in "The Lion and the Horse" filmed at Utah's Zion National Park.

VARIED ROLES

A change of pace arrived in "She's Back on Broadway" (1953) portraying a director guiding Virginia Mayo's musical return to Broadway. The third screen version of Sigmund Romberg's operetta "The Desert Song" (1953) presented Cochran in support of

"The Damned Don't Cry" starred Steve with Crawford, Richard Egan, and David Brian. The movie was melodramatic, but showed off Steve.

Kathryn Grayson and Gordon MacRae. In 1953, Cochran received a cash settlement release from Warner Brothers and his final studio effort was a loanout to Universal-International for "Back to God's Country" (1953) with Rock Hudson.

1953 marked the beginning of a number of brushes with the law. One night with friends, Cochran was "road testing" a new car and became involved in a high speed chase with the police. He gave up when his pursuer fired a warning shot and quipped "I'd have beat you if you hadn't cheated." The actor was fined $100 for reckless driving.

Also in 1953, Cochran was sued by an ex-boxer claiming the actor struck him on the head with a baseball bat without provocation. Cochran's version had the ex-boxer violently bursting into his home after a party and his reaction was self defense. The court's decision ordered Cochran to pay $16,000 in damages and later reduced the sum to $7500. The incident was splashed in newspapers with Cochran maintaining his innocence and the bruised ex-boxer posing for photographs.

Three years later, Cochran performed some wild flying movements piloting his airplane near a police helicopter. He was awarded the first ticket given by police for reckless flying and fined $500. While filming "Mozambique" in South Africa in 1964, Cochran was legally accused of adultery by a jockey whose wife had a bit part in the picture. The star stated he hardly knew the woman and the case was thrown out of court.

MORE PROBLEMS

Next in 1964, 23-year-old Ronnie Rae charged Cochran of tying and beating her up. The court believed the account given by Cochran and his two witnesses and cleared the charges against him. Apparently, Rae, a singer, came to Cochran's Benedict Canyon home to audition and suddenly erupted in violent behavior. Cochran and actor Mark Miller bound Rae for her own protection and telephoned the woman's grandmother to fetch her. Rae was later revealed to be involved with drugs.

Cochran owned a 40-foot yacht aptly named "Rogue" and in his capacity as captain, performed a shipboard marriage in 1965. The ceremony found itself in court and annulled. The judge ruled that Cochran was not a proper ship's captain and said he could not have everyone who owned a rowboat performing marriages.

He returned to RKO in pursuit of high diver Anne Baxter in "Carnival Story" (1953). Florida's everglades served as setting for "Shark River" (1953) with Carole Mathews. Director Don Siegel confesses less than fond memories of "Private Hell 36" (1954), an independent film produced by Ida Lupino's production company. Star Lupino and her ex-husband and co-writer Collier Young were at constant odds with Siegel who was also burdened with keeping Cochran sober during filming. The story of crooked cop Cochran chased by ex-partner Howard Duff was soundly panned by critics.

Republic acquired his services for two pictures. "Come Next Spring" (1956) returned Cochran to wife Ann Sheridan after an eight year absence.

Continued on Page 39

"Storm Warning" featured legends Reagan, Rogers, and Day with Steve. He was indeed in good company, but at the time didn't know it.

OZ Remembered

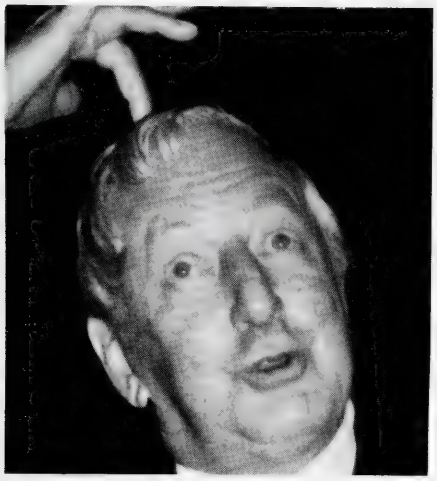
By Brian O'Dowd

New photos of Oz participants by Brian O'Dowd

The Academy of Motion Picture Arts and Sciences recently held a special salute to "The Wizard of Oz." Douglas Edwards introduced the audience to journalist Aljean Harmetz of the New York Times; Margaret Hamilton, the wicked witch; Ray Bolger, the scarecrow; Jerry Maren, one of the Munchkins; William Tuttle, the make-up artist; Mervyn LeRoy, the producer; Ken Darby, the vocal arranger; and John Lee Mahn. Outtakes and little shown clips were shown as well as a screening of a rare original "3-strip" Technicolor print of "The Wizard of Oz."

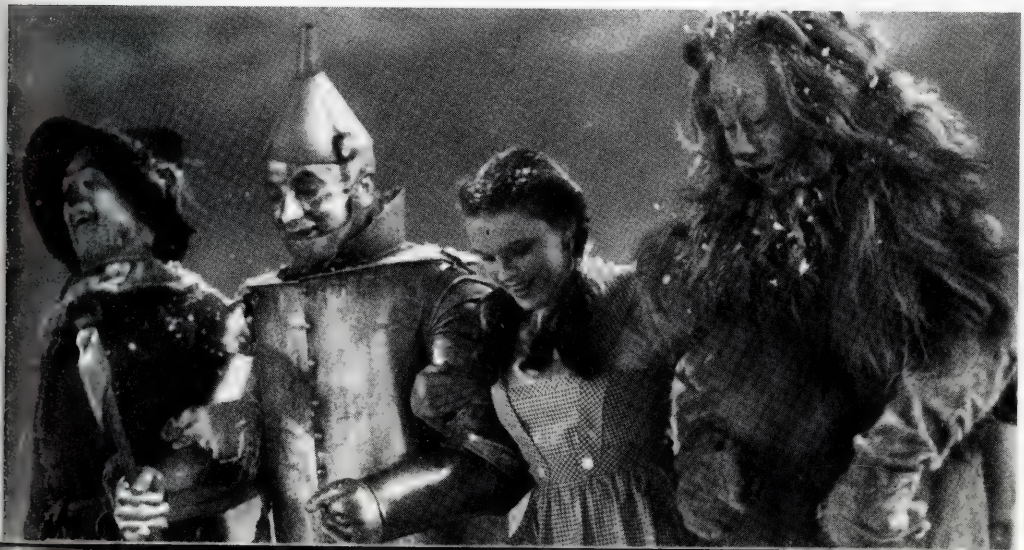
TODAY Miss Hamilton is as full of life as ever. She's still very active in the theater but admits that "Oz" was her career highlight.

MARGARET HAMILTON was the greatest witch of all time. She still sends children out of the room in tears when she threatens Judy.



TODAY Bolger is still in demand for TV commercials and an occasional role on a sitcom. He appears at many tributes to "Wizard of Oz."

RAY BOLGER worked hard to get the part of the scarecrow. His treasured memories of Judy are still very much a part of his life.



"The Wizard of Oz" was the most expensive production in MGM's first 15 years. It has had the longest continuous exposure of any film ever made and has not been out of release since its opening in 1939. MGM purchased the book for seventy-five thousand dollars. There were about ten different screen writers on the film and some only stayed on it for a week. The screen gives credit to only three writers: **Noel Langley, Florence Ryerson,** and **Edgar Allan Woolf.**

As **Aljean Harmetz** introduced the panel for the evening, thunderous applause greeted **Margaret Hamilton** and **Ray Bolger.** Their tales about Oz continued to charm the audience throughout the evening. Some of the anecdotes are as follows:

. . . . . When **Judy Garland** first met the "cowardly lion" **Bert Lahr,** she had to smack him on the nose. Upon seeing him, she burst out laughing because he looked so funny. She had to control the giggles before they could get the scene completed . . . . . **Victor Fleming,** the original director left the film to complete "Gone With the Wind" after **George Cukor** was fired . . . . . **Louis B. Mayer** originally wanted **Shirley Temple** for Dorothy but 20th Century-Fox wouldn't lend her, fortunately for **Judy Garland** . . . . . MGM wanted **Gale Sondergaard** for the Wicked Witch, but **Margaret Hamilton** won the part. She later recalled, "I met Mr. Mayer only once and he was very charming. But I never had any more dealings with him."

continued on next page

MOVIE STAR NEWS

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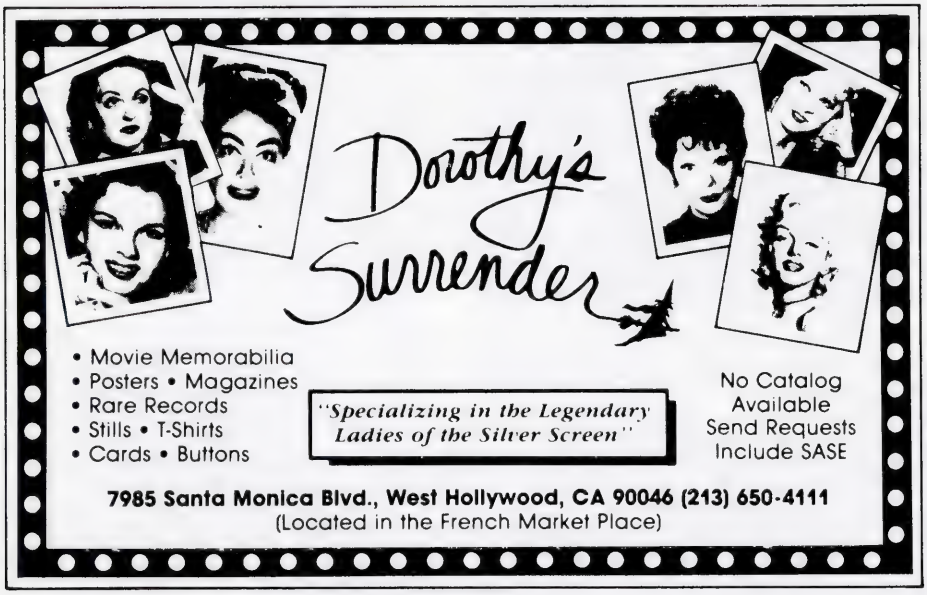
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Oz Remembered continued

Ray Bolger admitted that he had to fight for the role of the scarecrow. Originally **Buddy Ebsen** had been cast. But **Bolger** knew that the part of the scarecrow would make him a star. He fought for it and won.

Make-up man **William Tuttle** recalled that, "Judy was a delight to work with. She was a very sweet girl. In those days we had six months to prepare a film. Now you're lucky to get three days."

The original lollipop kid, **Jerry Maren,** said no one was more surprised than he when he got the news by telegram telling him that he had a role in the film and that he had to be at the studio the following morning. "I was only 17 at the time," he remembers. "When I got to the MGM main gate I saw hundreds of little people all over the place. I had thought I was going to be the only one. Anyway we all had a grand old time marching around all over the place to music."

Ken Darby, who handled the vocal arrangements on the film showed the audience an original 78 recording on Decca of "The Wizard of Oz" which was the first recording ever of a movie score. He also showed us an original first performance program of the film from Grauman's Chinese Theater. The audience was then treated to a film clip taken in the wings by **Harold Arlen** of the deleted jitterbug dance scene. Then there was a clip of the making of the tornado sequence as well as the house falling on Oz created by special effects man **Arnold Gillespie.**

Other comments from the panel:

"No one has ever surpassed the quality of the color, the make-up or the wardrobe in the last 45 years.". . . . . Jerry Maren.

"It had a wonderful cast. Everybody wanted to be in the film and be a part of it. We all worked very hard on 'Oz.'" . . . . . **Mervyn LeRoy.**

"It is undated because someone was smart enough to cut out the jitterbug number.". . . . . **Ken Darby.**

"The film says that there is no place like home and the family to love. This film will live on long after we've all gone. It will live forever.". . . . . **Ray Bolger.**

"It's something in my life that I will always cherish. Wizard means home to me.". . . . . **Margaret Hamilton.**

Interest in "Oz" is unending. Later this year **Ray Bolger** will fly to London where they are having another evening to honor the film. Each March when TV airs the movie, thousands of young people who have never seen it before get the magical chance to spend two hours in that enchanted land. How lucky for them and how lucky for us, because we get the chance to enjoy it all over again. **HSM**

MAN ABOUT TOWN

Continued from Page 7

On stage, which he prefers to screen, his love of life and acting came across loud and clear in "Zorba." The new musical, headed for Broadway this fall, reunites **Quinn, Lila Kedrova** and director **Michael Cacoyannis,** all of whom worked successfully in the 1964 film, "Zorba the Greek."

The Civic Light Opera was launched with a lavish supper party following the opening. We were seated with **Ms. Kedrova** (she won an Oscar for "Zorba the Greek") who told us that, after appearing all over the world, she is making a dream come true with her American stage debut in "Zorba."

The stars were out in droves. Among them: **Gregory Peck,** with wife, **Veronique; Christopher Plummer; Ricardo Montalban** and wife, **Georgiana; Julie Harris; Charlton Heston** with wife, **Lydia,** and son, **Fraser; Michael Landon** and his bride, **Cindy; and, adding more glamour such dolls as Joan Collins, Rhonda Fleming, Anne Jeffreys, Victoria Principal,** and **Angie Dickinson** with **Earl Holliman.**

★ ★ ★

Everyone was going ape at the year's most unusual birthday celebration. "King Kong" was 50. At the Chinese Theatre, where the classic premiered a half century ago, **Fay Wray** was reunited with the beast. Not all of Kong was there in person — just a 14-foot head and hand. But all of **Fay Wray was on hand with her two grandchildren and husband, Dr. Sanford Rothenberg,** who stayed discreetly in the background as it was Fay's night.

Celebrities arrived in vintage cars amidst kleig lights and fans screaming. Festivities, which benefited the Motion Picture and Television Fund, continued after the showing at the Hollywood Roosevelt with the largest collection of Kong memorabilia in existence on display. Mayor Bradley proclaimed "King Kong Day in L.A." Don't you love it?

Has Kong aged well? Amazingly so. This remains one of the most original films ever made.

Fay Wray, who was 25 when "King Kong" was released, has also aged well. She laughs, "When I'm in New York I look at the Empire State Building and feel it belongs to me . . . or is it vice-versa?" At the time the movie was made, Fay was married to screenwriter John Monk Saunders by whom she has a daughter. Fay and Saunders were divorced in 1939. From '42 until his death in '55, she was married to another screenwriter, Robert Riskin, who wrote such hits as "It Happened One Night" and "Mr. Deeds Goes To Town." By Riskin she has a daughter and son.

The man responsible for "King Kong" was Merian C. Cooper who conceived, co-directed and produced the epic. His widow, Dorothy Jordan, whom buffs may remember as one of MGM's popular leading ladies, retired when she wed Cooper in 1933. She came up from her home in Coronado to make a rare public appearance at this Kong reunion.

Cooper and his associates on "Kong", including leading man **Robert Armstrong,** attempted to recreate the magic in 1949's "Mighty Joe Young." The female star of that film, **Terry Moore,** turned out for the birthday celebration. **Ms. Moore** has been getting more publicity about her "marriage" to Howard Hughes than for her acting.

Dino De Laurentis produced a stratospherically budgeted and totally unsuccessful version of "King Kong" in 1976 with **Jessica Lange.**

And, of all things, there was a 1977 European version, "Queen Kong" — about a gay gorilla in love with a boy named **Wray Fay.**

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FILM FAN QUIZ

by Stephen Anderson

1. In what films did Humphrey Bogart portray Roy Earle, Fred C. Dobbs, Charlie Allnut, Glenn Griffin, and Billy Dannreuther?
2. What actor played the same character in the most feature films?
3. What were the final films of Jean Harlow, Carole Lombard, Greta Garbo, and Norma Shearer?
4. Who was the first actor to receive a special Academy Award?
5. Who starred in film biographies of Babe Ruth, Lou Gehrig, Grover Cleveland Alexander, Monty Stratton, and Jimmy Piersall?
6. Who were Bette Davis's leading men in *Dangerous* (1935), *That Certain Woman* (1937), *Winter Meeting* (1948), and *The Star* (1952)?
7. Who was the first president of 20th Century Fox?
8. In what films were the Cole Porter songs "In the Still of the Night," "I Concentrate on You," "Be a Clown," and "True Love" introduced?
9. What film director was the son of a famous impressionist painter?
10. Who played mothers in the films *Lucky Jordan, All Through the Night, Humoresque, Dragonwyck,* and *White Heat?*
11. What disabilities figured in the films *Pride of the Marine, The Spiral Staircase, The Best Years of Our Lives,* and *They Drive By Night?*
12. Billie Cassin, Terry Ray, Dawn O'Day, Jacqueline Wells, and Barbara Jo Allen were former screen names of what actresses?
13. What sports were played by Chuck Connors, Preston Foster, Dane Clark, and Buster Crabbe?
14. Producer Frank Ross was married to what actresses?
15. What actors won New York Film Critics' Awards for *Bright Victory* (1951), *Breaking the Sound Barrier* (1952), *Separate Tables* (1958), and *Judgment at Nuremberg* (1961)?
16. Who was *The Maverick Queen, The Diamond Queen, The Silver Queen,* and *The Virgin Queen?*

In what films did Jeanne Crain, Lauren Bacall, Arlene Dahl, and Patricia Neal make their screen debuts?

18. What professions were dealt with in the films *The Bad and the Beautiful, Bad For Each Other, The Big Carnival,* and *Vigil in the Night?*
19. Who was *Casanova Brown, Cluny Brown,* and *Tom Brown of Culver?*
20. What was *Gorgo, Them, It Came From Beneath the Sea, Konga,* and *Miranda?*
21. What were the fictional names of The Saint, The Falcon, Crime Doctor, and the Thin Man?
22. What actor lent his name to the Academy's humanitarian award?
23. Who starred in film biographies of *Disraeli, Young Mr. Pitt, Parnell,* and *Beau Brummell?*
24. What were the locales of the films *Red Dust, Mrs. Mike, Big Jim McLain, Elephant Walk,* and *The Left Hand of God?*
25. Who wrote the Academy Award winning musical score to *Around the World in Eighty Days?*

ANSWERS

1. High Sierra (1941), Treasure of Sierra Madre *(1948),* The African Queen *(1951),* The Desperate Hours *(1955), and* Beat the Devil *(1953).*
2. Hunt Hall, who played Satch in 48 Bowery Boys films.
3. Saratoga *(1937),* To Be or Not To Be *(1942),* Two-Faced Woman *(1941),* Her Cardboard Lover *(1942).*
4. Charles Chaplin in 1927-8.
5. William Bendix in The Babe Ruth Story *(1948), Gary Cooper in* Pride of the Yankees *(1942), Ronald Reagan in* The Winning Team *(1952), James Stewart in* The Stratton Story *(1949), Anthony Perkins in* Fear Strikes Out *(1957).*
6. Francbot Tone, Henry Fonda, Jim Davis, and Sterling Hayden.
7. Joseph M. Schenck.
8. Rosalie *(1937),* Broadway Melody of 1940 *(1940),* The Pirate *(1948), and* High Society *(1956).*
9. Jean Renoir, son of Auguste Renoir.
10. Mabel Paige, Jane Darwell, Ruth Nelson, Anne Revere, and Margaret Wycherley.
11. Blindness, deafness, loss of both hands, loss of an arm.
12. Joan Crawford, Ellen Drew, Anne Shirley, Julie Bishop, and Vera Vague.
13. Baseball, wrestling, boxing, swimming.
14. Jean Arthur and Joan Caulfield.
15. Arthur Kennedy, Sir Ralph Richardson, David Niven, and Maximilian Schell.
16. Barbara Stanwyck, Arlene Dahl, Priscilla Lane, and Bette Davis.
17. Home in Indiana *(1944),* To Have and Have Not *(1944),* My Wild Irish Rose *(1947), and* John Loves Mary *(1948).*
18. Movie producer, doctor, reporter, nurse.
19. Gary Cooper, Jennifer Jones, and Tom Brown.
20. Dinosaur, giant ants, squid, ape, and a mermaid.
21. Simon Templar, Gay and Tom Lawrence, Dr. Ordway, Nick Charles.
22. Jean Hersholt.
23. George Ariss, Robert Donat, Clark Gable, and Stewart Granger.
24. Indochina, Northwest Canada, Hawaii, Ceylon, and China.
25. Victor Young.

STEVE COCHRAN

Continued from Page 33

Lizabeth Scott paired with him for "The Weapon" (1957). "Slander" (1957) offered an offbeat plotline of television star Van Johnson victimized by scandal magazine publisher Cochran.

"The only thing I ask in this business is variety," Cochran said, "because no one wants to act the same role over and over again." The actor formed Robert Alexander Productions and broke his Hollywood typecasting mold by going to Italy to make "Il Grido" (1957). Famed Italian filmmaker Michelangelo Antonioni directed and Alida Valli co-starred. Cochran's only child, daughter Xandra (born 1942), made her film debut in the picture.

MORE GANGSTERS

A return to Hollywood mediocrity. "Quantrill's Raiders" (1958) was an account of the notorious Civil War outlaw gang. He was yet another gangster in 'I Mobster" (1959) and "The Big Operator" (1959) was a remake of 1942's "Joe Smith—American." The lowpoint of Cochran's film career was probably "The Beat Generation"/"The Rebel Age" (1959).

In addition to working in film, Cochran worked constantly in television from 1953 until his death. He appeared on series like "The Untouchables" and "Bonanza" plus specials such as "Bus Stop" and "Studio One." A television assignment in Copenhagen led to his meeting Jonna Jensen and a few years later, Cochran married the 23-year-old Dane in Las Vegas on March 18, 1961. They separated in November 1964 and she filed for divorce the following January. The estranged wife was employed as a Beverly Hills secretary when her husband died.

Sam Peckinpah's directorial debut, "The Deadly Companions" (1961), gave Cochran billing behind Maureen O'Hara and Brian Keith. "This picture is nothing," is how Cochran described "Of Love and Desire" (1963), a love story with Merle Oberon, and critics agreed. Lisbon was the setting for "Mozambique" (1965) with Hildegard Knef.

The actor turned director for "Tell Me in the Sunlight" which he also produced, starred in, and wrote the title song. Cochran's final screen performance was as a merchant marine having adventures in the Caribbean and was filmed in Nassau. Movie-Rama premiered the film in Chicago two years after Cochran's death and his 120 minute version was edited to 82 minutes.

STRANGE DEATH

Steve Cochran died under stange circumstances aboard the Rogue on June 15, 1965. The 48-year-old actor and three Mexican women crew members were supposedly scouting film locations off the Guatemala coast for a film project no one seemed to have heard of. The crucial details of the fatal trip were drawn from police questioning of the women.

The Rogue got caught in a particularly bad storm and Cochran exhausted himself in the battle to keep his ship afloat. Fever overcame him and he lay delirious in bed for days. There were no medical supplies available and Cochran simply passed away. The Rogue drifted for ten days until an American fishing boat rescued the frantic women. Cause of Cochran's death was determined acute lung infection.

The Cochran estate was valued at $12,000 in cash and $130,000 in stocks and property. His wife and aged mother both made claims on the estate and the conflict went to court where a joint administration was granted the women. Cochran's life ended in bizarre fashion and the aftermath fueled more headlines. **HSM**

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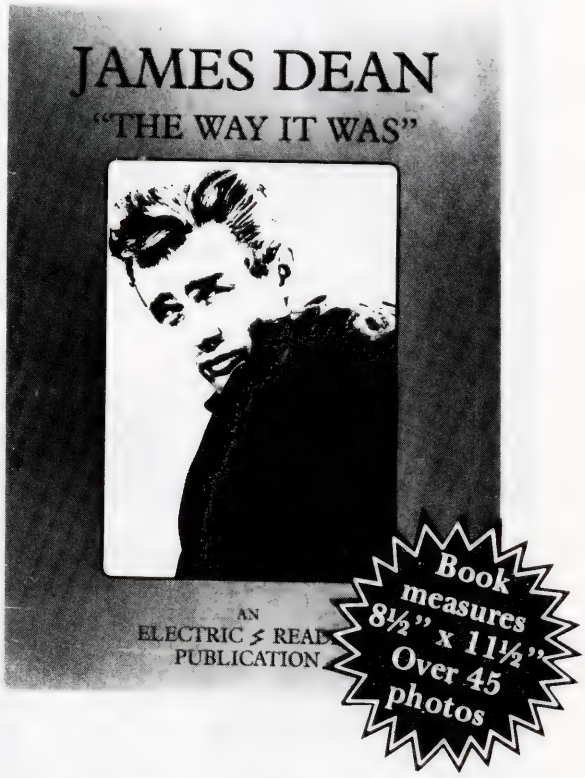

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Filmland FOOD 'N FUN

By Geni Charlesworth

Ho Toy's Cantonese restaurant, 4630 Van Nuys Blvd., Sherman Oaks visited by journalist **Bettina Frenger** as well as **Janice Wald Henderson** of Big Valley and radio host/journalist **Mark Alyn,** host of the Mark Alyn Show on Sundays, KGOE. The attractive upstairs restaurant and cocktail lounge celebrates twenty-nine years in August . . . . . Longtime regular visitors, **Ralph Bellamy** and his good looking spouse have their regular booth at **Le Cellier,** 2628 Wilshire Blvd. in Santa Monica. The restaurant's co-owner and Master Chef (he was named Chef of the Year in 1981 by L.A. Restaurant Writers) recently appeared on ABC television's A.M. Show where he demonstrated how to make "friands" one of the many gourmet French foods to take out at the Le Connaisseur, new adjunct take out shop just two doors West of Le Cellier . . . . . At beautiful **Jade West** restaurant, 2040 Avenue of the Stars in Century City's exciting ABC Entertainment Center, Claude Akens and friends enjoying the delicious four schools of Chinese cooking offered at the luxurious restaurant . . . . . **Michael's Canoga Inn,** 21129 Sherman Way, Canoga Park chalks up twenty-five years in August and in honor of their Silver Jubilee Anniversary, owner host **Christian Bernaert** is offering a prize of a free 2-week trip for two to Belgium. Drop in and fill out a card . . . . . **Harriet Gans** took her 18-year-old gourmet group, **La Societe de Bacchus et Epicurus** to Baja, Mexico for a two-day wine and gourmet food romp. The adventurers lunched at Agua Caliente racetrack where the 3rd race was named after the organization; checked into luxurious Hotel Lucerna, Tijuana and later attended **Chef Carlos Munoz** superb Mexican gourmet dinner accompanied by Pedro Domecq wine. Group climaxed the visit to Baja by luncheon on the terrace of Pedro Domecq Winery with the marvelous white Calafia wine. Hostessing was lovely Mexican lady, and PR for the firm, **Bertha Elias** and she made everyone feel at home . . . . . **Aux Delices** at 15466 Ventura Blvd., Sherman Oaks seems to be a favorite place of lovely actress **Francine York.** We've seen her a number of times enjoying the French cuisine . . . . . At Alain Cuny's popular **Wine Bistro Restaurant** (the name has been changed from Wine Bistro & Cafe) 11915 Ventura Blvd. wine, especially California bottlings, is the name of the game. They serve 16 to 18 wines by the glass as well as by the bottle to go with award-winning French cuisine. Ask about their month Grape News wine club which meets, eats and tastes all kinds of wines. (213) 766-6233. ★

At Au Chambertin—Manager Tan Huynh greets Countess Margarita Ruffino-Adair, among the diners at this Santa Monica restaurant—a favorite of celebrities and gourmets.

At the Marquis West in Santa Monica, manager and co-owner Guiseppe D'Andria (left) greets actress Sandra Giles and Mac Krim—among the diners at restaurant

MOVIEREEL

STARS SHINE AT FILM FESTIVALS

By Kirk Crivello

The 1983 Los Angeles Filmex and the San Francisco Film Festival paid tribute to **Tuesday Weld, James Mason, Robert Mitchum, Robert Duvall** and **John Carradine.** The stars all appeared for the traditional question-and-answer session with the audience. When Tuesday Weld walked on stage at SF's Castro Theatre, she was crying, having just witnessed a retrospective of her up-and-down career, which began at 13. "That took a lot of me," she said. "It brings back everything I had to do." The audiences expressed some dissatisfaction over the film clips, since some of her most important films ("Looking for Mr. Goodbar," "Play It As It Lays") were absent. She admitted turning down some major roles, such as "Bonnie And Clyde" and "Bob and Carol and Ted and Alice."

James Mason's off-hand remarks, illuminated his personal view of a career distinguished by its range and durability. Working with **Alfred Hitchcock** in "North By Northwest," Mason said that Hitchcock viewed actors as "props" and then added, "With Hitchcock, it's all form, no content." "What about writing your autobiography?" someone asked. Mason said he'd already written it *(Before I Forget)* but "it was rejected by U.S. publishers." He laughed, "I think they thought it wasn't spicy enough."

The SF Castro Theatre crowd's enthusiasm for **Robert Duvall** was apparent from the start. He is living proof of the distinction between the movie star and the movie actor. Of **Francis Ford Coppola,** the affable Duvall says, "He always reminds me of a kid with an all-day sucker in his mouth." Asked about his "criteria for selecting a role," Duvall obliged with a couple of abstract concepts, then remarked, "Sometimes you have to pay the rent."

The dignified and polite **Robert Mitchum** charmed everyone, considering the rotten press he's gotten in recent months. His film emphasis was on film noire and adventure, beginning with "The Story Of G.I. Joe." He spoke warmly of director **Nick Ray** ("A great many people didn't really believe in him") and of **Charles Laughton** ("One of the most inspirational directors I've ever worked with—I loved him"). He deflected those wishing to discuss "symbolic acting," and when asked if he plays characters, he said, "I play a character from sunrise to sunset." Mitchum was accompanied on the SF Castro stage by novelist **Niven Busche.**

John Carradine apeared at Filmex. He attended with sons Robert and Christopher, and told the Four Star Theatre crowd, he was fortunate to have made a half a dozen "good films" during his career; "Grapes of Wrath," he remembered was his very favorite. Explaining his Hollywood "Draculas" period (he made three), the 77-year-old actor said "I had a lot of kids to raise." Carradine also expressed a dim view of his days at Fox. "I was under contract for six years—for buttons. And **Darryl Zanuck** wouldn't let me do theatre while I was there."

The "very private" **Joel McCrea** was forced to cancel his SF Tribute, because of an illness in his family. Following his film clips, **McCrea** and **Frances Dee's** youngest son, **Peter,** greeted his father's fans. A sad postscript: The 1982 SF Film Festival honored the late **George Cukor** and marked the last public appearance of the legendary **Dolores Del Rio.**

JOHN CARRADINE has had more ups and downs than most, but has always continued to work and give extraordinary performances.

NO NUDE SCENES FOR LANA TURNER

Lana Turner was in London chatting about the good old days. "Thank god I was never called on to do nude scenes. I watch some of the things today and even when they kiss —the mouths opening before they get together, the tongues lashing in and out, the bodies grinding—it's all so different from the beautiful kisses we had with our lovely leading men."

SUZANNE & FARRAH UNLUCKY BLONDES

Suzanne Somers and **Farrah Fawcett** were among the dream girls of the 1970s. But the sparkle may be fading. Fawcett struggled for two years to launch a new series at ABC and now is doing an off-Broadway show. Somers' career has taken a similar spin. CBS has dropped her deal with the network after two years of trying to get a show onto the airwaves. She's now doing nightclub work around the country. There may be a lesson here. Successful Blonde stars of Successful TV series should probably stay put.

AMERICA'S SWEETHEART: A CANADIAN!

About 200 fans of **Mary Pickford** braved chilly winds and overcast skies to attend the dedication of a bronze bust of America's sweetheart at the site where she was born Gladys Marie Smith in Toronto, Canada, in 1893. Buddy Rogers, 78, her last husband, unveiled the bust sculpted by the Finnish artist Eino, and said the famed movie star never forgot her Canadian roots. She regained her Canadian citizenship in 1978 so she "could die as a Canadian," he said. The actress died in 1979 at the age of 86.

CUGIE: STILL GOING STRONG AT 83

Xavier Cugat, known for his Latin music and singer wives Abbe Lane and Charo, opened an exhibition of his art in Palma, on Spain's island of Majorca. One of the main works on show was Cugat, 83, walking with a cane among his caricatures of such celebrities as **Groucho Marx** and **Charlie Chaplin.**

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#15 BUY/TRADE

Sell & trade clippings, 70's, 80's. Stars mostly. Want Carrie Fisher, Jamie Lee Curtis, Tatum O'Neal & Stevie Nicks. Linda Stone, 1440 E. 4045 So. Salt Lake City, Utah 84117 (5-9'83)

WANT TO TRADE: Uncut paperdoll books of 40's, 50's. Have Garland, Gloria Jean, Taylor, Debbie Reynolds, Grable, Sheridan. Need temple books. C. M. Traw, 7 William St., Carnoustie, Scotland DD76DG (6-8'83)

WILL BUY or trade for material on Farrah Fawcett and Blondie. Jill Lehman, 439 South Fifth Avenue, Highland Park, N.J. 08904. (8-9-83)

16. WANTED TO BUY

WANTED—ROBERT MITCHUM material. Covers, articles, clips, posters, hobbies etc. from 40's-80's. Especially want one sheet from film "Out of the Past." Would like to hear from other Mitchum fans. Robin Cook, 4357 Albert St., Oakland, Ca. 94619.

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publicity style still photos in color only of television actresses Bea Benaderet as Pearl Bodine from "The Beverly Hillbillies" TV show and Alice Pearce or Sandra Gould as Gladys Kravits from the "Bewitched" TV show. Write to Paul Montillo, 140-6 Darrow Place, Bronx, New York, N. Y. 10475 (8-83)

WANTED: I'm looking for still photos in color only of entire cast shots of these television shows: Pistols & Petticoats, Bewitched, Petticoat Junction, The Munsters, I Love Lucy. Write to Paul Mortillo, 140-6 Darrow Place, Bronx, NY 10475. (5-9'83)

LIFELONG COLLECTOR seeks old (1930/1940) U.S. movie magazines 8 x 10", portrait stills, head shots, also anything on Bogart. Reasonable prices please. Mr. G. R. Dyson, Panorama Apt., Boxtock Hill West, Paget 6-11, Bermuda. (8-9-10-83)

WANTED to Buy: any GWTW paper dolls, especially the 16 doll set, paint books, etc. William McIntyre, 4800 E. 100 S. Columbus, Indiana 47201. (8-9-83)

WANTED: All Jane Withers memorabilia, also Shirley Temple items. M. Meisinger, 11 South 767 Book Rd., Naperville, Il. 60565 -815-436-7795 (8-83)

W.C. FIELDS collector will pay cash for programs, press books, lobby cards, original film scripts, souvenirs and movie tie-in memorabilia from 1915 to 1945. All items offered must have firm prices and exact descriptions. D. Rocks, 4034 Oceanview St., Orange, CA 92665. (12-8'83)

Wanted any information on Buck Jones especially serials "Roaring West" & "Red Rider." H. Seeber, Box 311, Norfolk, N.Y. 13667 (6-8'83)

Wanted Katharine Hepburn stills & portraits. Especially 1930s and 1940s also foreign items, color photos, magazines, etc. B. Carbonetto, 2898 Wellman Ave., Bronx, NY 10461 (6-8'83)

Wanted to buy! Old movie magazines, lobby cards, stills, sheet music, newspaper movie ads. Describe and price. J. Kessler, Box 160533, Miami, Fla. 33116 (6-8'83)

Wanted ITEMS on Shirley Temple, Jane Withers and Benji. Especially need stuffed dog Tiffany. Gloria Cox, 1614 Scottwood, West Memphis, AR 72301. (6-8'83)

Eleanor Powell items wanted. Unlimited 20's 30's 40's paper memorabilia to sell inexpensive **and** trade. Send wants. SASE. Robt. Rappaport, 77-7 Ave. 20M NYC 10011. (6-8'83)

Jan Michael Vincent, Sharon Gless (Cagney & Lacey), **Rudolf Nureyev** material wanted. **Jan Couch,** 5001 S. Leigh, Amarillo, TX 79110 (6-9'83)

Wanted MGM's "Lions Roar" back issues. Jim Webb, 953 Kenston Dr., Clayton, CA 94517 (6-8'83)

KURT RUSSELL

Wanted: TV, movie material, candids, clips, mags, foreign material, esp. Eng. teen mags, Quest, Escape from N.Y., Elvis, Silkwood, Swing Shirt. BT. 2850 Ulloa. SF Ca. 94116. (8-11-83)

Wanted Steve McQueen material, photos, posters, clippings, etc. Marge Swrca, 1932 N. Francisco, Chicago, Ill. 60647 (5-8'83)

Wanted: Anything on JEAN HARLOW except for mags. Also, GLENN MILLER sheet music & autographs. Sandy Arcieri, 9530 Clifton Pk., Evergreen Pk., Ill. 60642 (6-8'83)

WANTED PHOTOPLAY MAGAZINES in prime conditon: 6/24, 10/26, 2/39. Some damaged Photoplays for sale or trade. John A. Paul, 6081 Claremont Ave., Oakland, CA 94618 (6-8'83)

KURT RUSSELL
Wanted TV, movie stills, candids, clips, mags, etc. "Quest," "Escape From NY", "Elvis", "The Thing", "Silkwood", "Swing Shift", others. Foreign material, esp. Eng mag articles on Quest 76. **Barbara Tyger,** 2850 ulloa. SF Ca 94116 (6-10'83)

YMA SUMAC

Peruvian 5 octave range Singer/Actress. Wanted Posters, Stills from Movies, Concerts. Also Audio or VHS Video Tapes.

BETTY GRABLE

VHS Videos and Posters wanted. David Howard, 36 W. 62nd St., 3rd Floor, NYC. 10023. (4-10'83)

SEXY MEN: We need photographs of Hollywood's sexiest male stars from Valentino to Richard Gere for a new magazine. The photos must be sexy in their own right. We prefer beefcake or candids. We cannot use standard studio head-shots. The pictures must be sharp and clear, in either black & white or color. You may want to send photo-copies or lists of your material rather than the original stills, which we can request at a later date. We are paying $10 for each black & white and $25 for color. Our prices are negotiable, especially for any photos you yourself have taken. Send your material to Spada Publications, 7985 Santa Monica Blvd., #109, Los Angeles, CA 90046. (8-9-10-83)

WANTED: S8 print Pennies From Heaven (Crosby). 16 mm prints of Range Way of Bar 20 (Castle). Also newsreels inserts; Magic Box (Donat) Too Hot to Handle (Gable). Dr. R. E. Herold, 382 Iron Pike, Anaheim, Ca. 92807 (8-9-83)

WANTED: BURLESQUE dancers of the 40's and 50's. Tempest Storm, Dorian Dennis, Evelyn West, etc. B & W and color. Buy or trade. R. F. Reynolds. P.O. Box 117, Floral Park, N.Y. 11001 (8-9-83)

WANTED: The following videocassettes in VHS format: "Junior Miss", "Home Sweet Homicide", "Centennial Summer", "Dangerous When Wet." Stan Jensen, P.O. Box 432, Blair, NE 68008. (8-9)

"WANTED: - 8-millimeter or 16-millimeter sound and silent movies and old classic T.V. shows of the '50s and '60s (on millimeter films) at low, reasonable prices. Some movies wanted: *The Woman, Peyton Place, Marty, The Pajama Game, Sweethearts, Where's Poppa?, Taking Off.* Some T.V. shows wanted: *My Little Margie, Pete And Gladys, I Married Joan, Amos 'n' Andy.* J.E. Rodriguez, P.O. Box 147, Parkchester Station, Bronx, New York 10462."
(6-9'83)

JACK LEMMON: Wanted all from him, esp. The April Fools. Will write with other fans. Sissi Schubert, Neubaugurtel 54/12, A-1070 Wien. (8-9-83)

Wanted: June Travis material. Write T.M. Holder, P.O. Box 2052, Lake Arrowhead, CA 92352

WANTED: Anything on Joanna Cameron. Contact Patrick Cogan, P.O. Box 481018, Niles, Ill. 60648. (6-9'83)

DOROTHY STRATTEN

Wanted: Any photos, articles, posters, any other material. Also anything from They All Laughed or Galaxina. Tell me what you have. Steve Wadsten, 20318 Fremont, Livonia, Mich. 48152 (6-9'83)

Roy Rogers, Dale Evans, Opera Beverly Sills, stage-screen actress Kate Nelligan. Have articles from 1940's -1950's magazines. Also Deborah Ken, Julie Andrews, Michael Learned. Madeleine Collier, 10120 Villa Lane S.W., Tacoma, Wash. 98499 (6-8'83)

Will buy or rent to copy Lana movies on VHS especially Merry Widow, Diane, Prodigal, Latin Lovers. Martha Smith, 112 Green Oaks Dr., Lafayette, La. 70503. (6-8'83)

WANTED: Anything on movie "Random Harvest." Uncut VHS tape of "An Affair to Remember." VHS tapes of any ballets shown on PBS TV (pro or homemade). Zadarnowski, 6131 Rancho Mission Rd. #314, San Diego, CA 92108. (6-8'83)

Wanted anything on
THE THORN BIRDS

Karen Kenkel, 1037 Kings Park Rd., Memphis, Tenn. 38117 (6-9'83)

WANTED: memorabilia on movies: Little Women (1933)(1949), I Remember Mama, The Story of Alexander Graham Bell, memorabilia and fan club for: Loretta Young, Grace Kelly, Jane Powell, Ann Blyth, Margaret O'Brien, Marty Robbins, Judy Lewis (daughter of Loretta Young), James Stewart, Robert Young, Anne Shirley, video (VHS) cassette tape of movies Little Women (1949), The President's Lady, books: *Final Performance,* Michael Chellel, *Light Of A Star,* Gwyn Robyns, *Tara Revisited,* Malcolm Vance. Ladies Circle Magazine, date (month?) 1981, Juliette Mills (star of tv show, Nannie & The Professor) on cover, story & pictures of she and her baby—Movie magazine, (title?) 1978 (month?) pictures of Elizabeth Taylor and tv program on which she was guest of honor, 3 of her guests were June Allyson, Janet Leigh, Margaret O'Brien (4 actresses in movie, Little Women, 1949)—Kathy O'Bannion, 707 Sycamore, Waxahachie, Texas 75165. (6-8'83)

WANTED: DEANNA Durbin and early Grace Kelly material. I have much European material for trade. Please write Jo Van Dorp, Postbox 555, 3000 AN Rotterdam, Holland. (8-9-83)

Wanted: McIntosh, Marantz, Tube Equipments. Thorens TD124. Garrard 301. Altec 604BCDE. Tannoy Monitor Speakers. Old Western Electric Equipments (Tubes, Amps, Drivers, Tweeters, Horns, Speakers, Etc.). Tel: 213/576-2642. David Yo, P.O. Box 832, Monterey Park, CA 91754 (6-10'83)

I collect all material, especially candids on greatest teen star ever, Leif Garret. **Mack,** P.O. Box 218, Avon, Ohio 44011 (6-9'83)

WANTED by collector and private dealer. Photos, magazines, books, records, and clippings on big bands, burlesque, show business. Frank Toth, Box 14641, Cleveland, Ohio 4414. (8-9-83)

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TIPPY WALKER material wanted. Collecting anything and everything (especially current news) on this fabulous movie star and model. Enjoy corresponding. Bryan, Box 211, Kenosha, Wi. 53141.

Wanted: Barbi Benton memorabilia. Photographs, press books, clippings, commercials, television including all interviews, guest appearances, Hee Haw and Sugartime. Send have list. Will answer all and return postage. **John Putt,** 1st Staff & Faculty Co., Ft. Eustis, VA 23604 (6-9'83)

FOR SALE: Loretta Young Dolls & coloring book, uncut* Saalfield 1956 $150.00 or trade for Claudette Colbert #2503 -1945 Saalfield or Ann Sheridan #986-1944 Whitman.
WANTED: SCREEN Romances & Movie Story Magazines 1930-1942. Richard Hayes, 10940½ Hortense St., North Hollywood, Calif. 91602.

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1071 U.S. Hwy. 92 W., Auburndale, Fla. 33823 (6-8-9'83)

WANTED: ALL material on Annette Funicello, Jean Harlow, Carole Lombard and Barbra Streisand. Have lots of material to sell/trade on all stars. I have an entire collection on Judy Garland and Disney to sell/trade. Write to: Jeff Johnson, 10268 Carefree Dr., Santee, Ca. 92071. (8-9-83)

Betty Grable Posters wanted. Diamond Horseshoe, Dolly Sisters, Down Argentine Way, Song of the Islands, Moon Over Miami, Pinup Girl, Coney Island, Tin Pan Alley, Yank In RAF. Shocking Miss Pilgrim insert only. Send size and price to Jerry Burns, 4146 PCH, Torrance, CA 90505 (213) 316-5741. (4-8'83)

WANTED: ANY and all Ken Maynard memorabilia. I already possess the largest personal collection of this late cowboy actor. Describe and price what you have. C. Verne Bloch, 2023 W. Alice Ave., Peoria, Ill., 61604. (8-9-83)

WANTED: V.H.S. copy of "Vertigo," "Rear Window," and "Hellsapoppin'" Kent Coscarelly, 2173 Willester Ave., San Jose, Calif. 95124. (8-9-10-83)

WANTED: JUDY GARLAND film memorabilia; especially from "The Wizard of Oz." Please write to Barry Barsamian, 4326 Detroit Avenue, Oakland, Ca. 94619 (8-9-83)

HOTLINE WANTED: Looking for a 16mm sound print of "They Were Expendable." Must be complete version. Will pay top dollar cash. Please contact Mr. John Principal, 90 De Pasquale Ave., Providence, R.I. 02903. (8-9-83)

17. FAN CLUBS

JAYNE MANSFIELD Fan Club. For info, write: 7985 Santa Monica Blvd., Ste. 109-117, West Hollywood, CA 90046. (6-9'83)

Mark Murphy Appreciation Society. England based society for the world's greatest jazz singer. Contact American Rep. Ron De Armond, 97 Oak Rd., Fairfax, Calif. 94930 for info. (6-8'83)

CAROL LAWRENCE Fan Club; free photo, newsletter, information with mention of this ad; Write Seeann Faust, 3886 Shattuck Ave., Columbus, Oh. 43220. (8-9-83)

MEMORIAL CLUBS each $3.50/ Elvis, Dean, Bogart, MM, Valentino, Harlow, Grable. If join 3 clubs, will send a gift sent me from Elvis. Chaw Mank, Staunton, Illinois 62088 Drawer 30 (8-9-83)

ON THE MARK, a newsletter for Mark Hamill fans. Articles, photos, STAR WARS news, etc. $4.00/year, quarterly. To: Lisa Cowan, P.O. Box 5276, Orange, CA 92667 (6-10'83)

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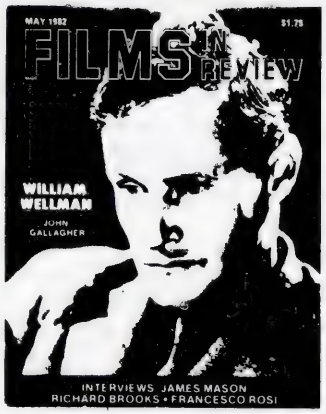

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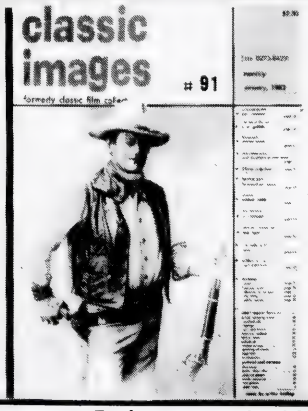

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D'Anton Cinematheque, new Bev Hills Movie House—cover. Gaylord Carter. Where Yesteryear's Stars are Today. Collector's Corner.
Limited supply $5 plus postage

JANUARY 1972—Vol. 6, No. 9
Katharine Hepburn—cover & story. Jayne Mansfield. Judy Canova.
Limited supply $5 plus postage

June 1972—Vol. 7, No. 2
Ruby Keeler—cover. Hollywood Stars Bedazzle Broadway. Great Movie Palaces.
Limited supply $5 plus postage

AUGUST 1972—Vol. 7, No. 4
Phyllis Diller—cover. Flicker Milestones. Cinema Magic on a $100 Budget. Jeanne Eagels.
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DECEMBER 1972—Vol. 7, No. 8
Efrem Zimbalist, Jr.—cover. The Girl With the Peek-a-Boo Bangs. Esther Ralston. The Andrews Sisters.
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JUNE 1973—Vol. 8, No. 2
Mae West— cover, feature. "Hollywood's Hall of Fame". Remembering Bogey and His Co-stars. Marx Brothers. John Ford.

JULY 1973—Vol. 8, No. 3
Jack Oakie with Betty Grable and Alice Faye—cover. Talullah Bankhead. Jane Russell. "Hollywood's Hall of Fame," Alice Faye.

OCTOBER 1973—Vol. 8, No. 5
Horror & Macabre Films—Supernatural Classics. Lon Chaney, *The Werewolf, Dracula, Dr. Jekyll & Mr. Hyde, Dr. Caligari, The Wolf Man, Creature From The Black Lagoon, Frankenstein.* Bela Lugosi, Boris Karloff, Peter Lorre, Fredric March, Vincent Price and Christopher Lee.

November 1973—Vol. 8, No. 7
"The Snake Man"—cover & story. Roger Moore. How "Radio Rocket Boy" was filmed.
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Claudette Colbert—cover & story. Carol Channing. Donald Woods, Jessica Dragonette, Sammy Davis Jr., Peggy Castle and Michael Caine.
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Jimmy Durante—cover & story. Photos from Personal Collection. Fiery Olga San Juan. Return of Johnny "Scat" Davis.
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Kim Novak—cover & story. Bing Crosby. The Tarzan Saga and Family Tree. "Cars of Stars".
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James Cagney—Hope & Cagney on cover—plus story. Clint Eastwood. Arlene Judge & Claire Dodd. Universal Studios.
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Dorothy Lamour—cover & story. Gloria Swanson in "Airport '75." Janet Gaynor, Julie Andrews, Groucho Marx, Mary MacLaren and Victor Varconi
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OCTOBER-NOVEMBER 1974—Vol 9, No. 6
Harold Lloyd Film Revival—cover. Lana Turner and Stars from Hollywood High. Dick Haymes. Edwina Booth? Colleen Moore. Louise Brooks?
Limited supply $5 plus postage

NOVEMBER 1974—Vol. 9, No. 7
Doris Day—cover. Versatile Jean Hagen. Movie Palaces. Mary Beth Hughes and Johnny Downs.
Limited supply $5 plus postage

DECEMBER 1974—Vol. 9, No. 8
Special Collector's Edition—The Best of Gable, Colbert, Durante, Grable. Photo Pictorial & Features.
Limited supply $5 plus postage

MARCH 1975—Vol. 9, No. 8A
Universal's Spectacular Studio Tour—cover & story. Jack Benny's Farewell/photos. Masquers Honor Liza Minnelli.
Limited supply $5 plus postage

APRIL 1975—Vol. 9, No. 9
"On The Scene" at ***Hollywood's Golden Globe Awards***—cover & story. Here Comes Martha Raye. Neil Hamilton's Life and Career.
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JULY 1975—Vol. 9, No. 11
Hollywood Super Stars Who Made Film History—cover & story/montage. Producer Prince Remembered at USC. Anthony Quinn's 105th Film, *Mohammad, Messenger of God.* Memory Lane—Mary Pickford, Mary Philbin and Mary Miles Minter.
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JULY 1975—Vol. 9, No. 12
D.W. Griffith Honored—cover & story. Lana Turner Wows Fans. Jane Greer—First Film in 9 Years. The Supporting Cast—Margaret Hamilton.
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OCTOBER 1975—Vol. 10, No. 3
"Ready If You Are, ***Mr. DeMille"*** —cover & story. Star Telling Carol Righter. The Secret Frustration of Constance Moore. How Scenic Effects Make a Movie.
Limited supply $5 plus postage

FEBRUARY 1976—Vol. 10, No. 4
The Legendary ***Marilyn Monroe*** —cover & story (famous nude). World's Largest Studios—Run-Run-Shaw. Gigi Perreau. Universal's Hindenburg Spectacle.
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Susan Hayward—"With Love" —cover & story. Betty Blythe. Life Goes to the Movies/Pictorial.
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Midway—Universal's Salute to the Bicentennial—cover & story —Many Photos From the Film. Charlton Heston. Fabulous Duncan Sisters.

JUNE 1976—Vol. 10, No. 9
Mary Pickford—America's Sweetheart. Alfred Hitchcock. Inger Stevens, Saint or Sinner? Beloved Stars of "Golden Days of Radio."

AUGUST 1976—Vol. 10, No. 10
Ginger Rogers——cover & story. Rare Candid Camera Stars (unpublished) Scrapbook. New Baja Movietown. Nigel Bruce, Telly Savalas, Alexis Smith, and Craig Reynolds.

SEPTEMBER 1976—Vol 10, No. 11
Stephen Boyd & Sophia Loren in 1964's "Fall of the Roman Empire"—cover & story. Diana Dors.

OCTOBER 1976—Vol. 10, No. 12
Fred Astaire, Barbara Eden, James Franciscus—cover. Ann Harding. Dale Robertson. Early Days of Publicity.
Limited supply $5 plus postage

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NOVEMBER 1976—
Vol. 11, No. 1
Carol Lynley & Gary Lockwood. Where to Get Free TV Tickets. Star's Lips & Other Collections. When the Movies Began to Speak—1927. 25th Anniversary, *The King & I.*

DECEMBER 1976—
Vol. 11, No. 2
Golden Films—1977 Festival of Hits. Unpublished Photos of Famous Couples & Stars of '30's & '50's/Scrapbook Series. Authentic Lip-prints of Stars Quiz. Hollywood honors Crosby, Hope & Dorothy Lamour.

FEBRUARY 1977—Vol. 11, No. 3
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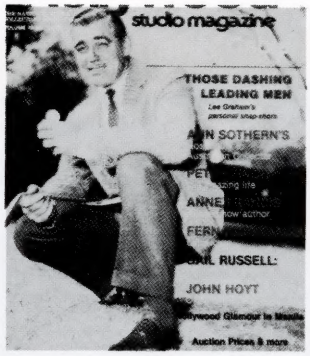

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The Lovely Side of Crawford!

By George Hadley-Garcia

She died in 1977, one of the few true superstars. At the time, I was in Spain, on a tour, and most of the elderly group was crestfallen. Three women broke into tears upon the announcement, and one man mentioned, "She was the most fascinating actress there ever was, or ever will be." Later, some of the group offered memories of the late Joan in a few silents, back in the 20's.

Today, the Carawford legacy remains, thanks to late-night television, and also to the Crawford boom which followed her death. This surge of interest was chiefly fueled by daughter Christina's book "Mommie Dearest" (and the Faye Dunaway film version) but also by books such as "Conversations with Joan Crawford" by Roy Newquist (a very revealing, candid series of interviews, published by Citadel Press) and Bob Thomas' bio, "Joan Crawford." A London agent now reveals, "Two more books on Joan are planned, and a London play about her life, which will show the side of Joan that Christina ignored—the star side."

He continues, "I knew her personally. Whenever Ms. Crawford stopped in London, she sent me a note beforehand. She was very polite to the press, even though scared of us. And she gave me a long interview on the set of her last film, 'Trog,' which she later regretted—the film, not the interview." I asked the transplanted Scot, was Crawford really as poor a mother as Christina stated? He answered, "Yes, that is true. She never should have been a mother. I have dozens of letters from New York, in which she complained about the children, mostly the older two—the girl and boy. The twins, by the way, were not twins, though she preferred to call them that.

This has been corroborated by stars like June Allyson and several others. And by Joan's own words. Before she died, she "wrote" a few books, including an autobiography—with journalist Jane Ardmore's considerable help—and gave her philosophy of life: that discipline is everything, that hard work is religion, and she revealed her miserable childhood and negative relationships with her mother and brother, both of whom she claimed to have supported all their lives.

A BLONDE Joan with the first of her four husbands, Douglas Fairbanks, Jr. She once recalled, "He was trying to prove that he was as much a man as his father. I was his best audience, but he needed a larger audience." His parents disapproved highly of Joan.

But one thing is clear: Joan Crawford was a Star. Outside her home, she was invariably recognizable as Miss Crawford, Superstar. She liked to tell the story that Louis B. Mayer once reprimanded her severely, when she appeared, for a press comference, in pants and a very neat but casual appearance. "He told me I should never again step outside my door without looking the way the public expected me to look," she explained.

Unlike many contemporaries, Joan was not nostalgia-ridden and had many positive things to say about the newer films and stars. Ironically, the only performer she felt had "the class to be a true star" was Faye Dunaway. She also enjoyed Glenda Jackson's performances, and admired "Streisand's guts." As for the famed feud with Bette Davis, it just wasn't so. Joan admitted to sometimes feeling resentful or bitter, but was herself a big Davis fan.

Joan's favorites of her own films? She told Newquist that "Grand Hotel" was a dream come true because she held her own with the great Garbo. (Garbo and Kate Hepburn were her favorite stars.) She also cherished "A Woman's Face" and "Susan and God," because they proved she could act, and she felt her hardest role was "Possessed," in which she'd had to research insanity. Of course, she was forever grateful for her Oscar for "Mildred Pierce."

Her Worst Film

The London agent recalls, "I once asked Joan her worst film. She said she'd done too many of those, and had she to do it over again, she'd have made fewer but better films. She hated all of the post-'Baby Jane' movies, and some of her silents, because they were vehicles for other stars, while she was still struggling, and doubtful she'd ever escape poverty."

A former friend of Crawford's was one-time actress Penny Heddy, who remembers, "Joan was a very, very good friend to those who were loyal to her. She loved to laugh and dance, and she had quite a tongue on her, at a time when women in Hollywood never said *damn* . . . She also had discipline: she had some molars removed for better checkbones, and she dieted on carrots, with good effect." As for the persistent, unfounded rumors of a porno film starring Joan, Penny notes, "That was pure nonsense, to put it politely! An enemy invented that rumor—a jealous enemy."

Another Crawford fan was author Quentin Crisp ("The Naked Civil Servant"). He recalls, "I was once at the National Film Theatre in London, and Joan Crawford was making an appearance. I was up on some stairs, and she climbed out of a block-long limousine. By chance, she caught my eyes, and her eyes seemed to bore into me, as though pinning me to the wall. I've never felt such strength of personality before or after that. She was remarkably charismatic, though tiny. And yes, she did bring along the older daughter and the son, almost as decorations."

Joan's last official public appearance was as John Springer's guest at the (NYC) Town Hall series he presented, of legendary ladies of the screen (others were Bette Davis, Myrna Loy and Sylvia Sydney). That mid-70's performance has been captured on a two-record set, titled "Joan Crawford, Live." Unlike the more outgoing Davis, Crawford was shy, and would not—she insisted—have gone on a lecture circuit or done several such appearances, despite adoring fans of all ages and backgrounds. "I'm amazed they still care," she reportedly said.

ROBERT Montgomery was leading man to all the MGM glamour queens. Here he's seen with Joan in 1932's little remembered "Letty Lynton."

Her Range Limited

Recently, George Cukor passed away. Cukor had directed 50 films, including some of Joan's finest (i.e., "The Women," "Susan and God," "A Woman's Face"). He had told this writer, "Joan was a very determined actress, one who wanted desperately to do well, but needed plenty of guidance. She was always professional, almost amusingly so—the way she learned everyone's name and sent myriad thank-you cards, even thank-you's to other people's thank-you cards . . . Her range was a bit limited, but within it she gave some very strong and moving performances. I think she has been underrated as an actress, due to her strong personality and her habits and features."

Crawford herself said, "George taught me how to act. He was one of the few good directors I had. But somehow or other, in Hollywood, I was lucky, and they let me hang around an awfully long time." **HSM**

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